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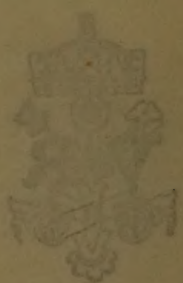

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162	Sandby	...	1
177	Schlesinger	1	...

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163	Skill - -	...	1	184	Vianelli -	...	2
164	Smith, C. -	...	1	169	Werner -	...	2
165	Tayler -	...	1	170	Wilkie -	...	1
183	Tenkate -	...	1	117	Wilson -	1	...
110	Traies - -	1	...	185	Old Masters -	67	...
111	Turner -	1	...			93	47
178	Van Stry -	1	...				

Gift of Mr. William Smith, F.S.A., 1871.

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130	Anderson - -	1	153	Marlow - -	2
„	Atkins - -	1	„	Miller - -	1
„	Atkinson - -	1	154	Mortimer - -	2
131	Barker - -	1	156	Nattes (?) - -	1
„	Barret - -	1	„	O'Neill - -	1
132	Blake - -	1	„	Owen - -	1
„	Bourne - -	2	157	Parker - -	1
„	Boyne - -	1	„	Payne - -	1
133	Buckler - -	1	„	Pearson - -	1
„	Bunbury - -	1	„	Pocock - -	1
135	Cipriani - -	2	158	Powell - -	1
„	Cleveley, J. - -	1	159	Pyne, W. H. - -	1
„	Collet - -	1	160	Reinagle, P. - -	1
137	Cooper, R. - -	1	„	Reinagle, R. R. -	1
139	Craig - -	1	161	Rooker - -	3
140	Crome - - -	1	162	Rowlandson - -	3
„	Cruikshank, I. -	2	„	Samuel - -	1
„	Daniell, W. - -	2	„	Serres, D. M. -	1
141	Dayes - -	3	„	Serres, J. T. - -	1
„	Devis - -	1	163	Shelley - -	2
145	Green - -	1	166	Thompson - -	1
146	Gresse - -	1	167	Turner - - -	3
„	Grimm - -	2	„	Turner (of Oxford) -	1
147	Harris - -	1	168	Varley, J. - -	3
148	Hearne - -	4	„	Walker - -	1
150	Ibbetson - -	1	169	Webber - -	1
151	Laporte - -	1	170	Wheatley - -	6
152	Loutherbourg, De -	1	115	West - -	1 (oil)
„	Malchair - -	1			
153	Malton, T. - -	3			86

Various Gifts and Bequests.

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162	Rowlandson -	...	1	Given by Mr. W. Atkinson.
66	Haydon - -	1	...	Given by Mr. J. C. Barratt.
136	Constable -	...	4	Given by Rev. R. C. Lattom Browne.
189	Poussin, N. (?) -	1	...	Given by Capt. Hans Busk.
77	Lawrence -	2	...	Bequeathed by Miss L. M. Carrington.
49	Claxton - -	1	...	Given by Mr. Marshall Claxton.
96	Northcote -	1	...	Given by Mr. Richard C. Browne Clayton.
155	Mulready -	...	1	Given by Lady Cole.
156	Nicholson -	...	1	Given by Mr. T. F. Dillon Croker.
153	Meen - -	...	1	Given by Mr. E. M. De Bussche.
141	Delamotte -	...	3	Given by Mr. W. Delamotte.
142	Dobbin - -	...	1	Given by Mr. J. Dobbin.
„	Dorrell - -	...	4	Given by Miss Jane Dorrell.
67	Hayter - -	1	...	Given by Viscountess Dungannon.
104	Smith, Catterson	1	...	
168	Wallis - -	...	1	Given by Mr. T. Dyer Edwards.
144	Finch - -	...	1	Given by Mrs. Finch.
62	Douglas - -	1	...	Bequeathed by Mrs. Jane Clara Fochetti.
147	Hargreaves -	...	1	Given by Mr. T. Godwin.
66	Hayllar - -	1	...	Given by Mr. W. Hargreaves.
67	Hayter - -	1	...	Given by Mr. Angelo C. Hayter.
174	Dyckmans -	1	...	Bequeathed by Mr. Frederick Heusch.
150	Kettle - -	...	1	Given by Mr. Rupert A. Kettle.
181	Isabey - -	...	1	Bequeathed by Lady Langdale.
153	Mee - -	...	1	Given by Mrs. M. M. Lindsay.
187	Huyss (?) -	1	...	Bequeathed by Mr. W. S. Louch.
106	Stanley - -	1	...	
164	„ - -	...	2	
184	Anonymous -	...	2	
86	Macnee - -	1	...	Given by Mrs. Mackinlay.
68	Hoppner - -	1	...	Bequeathed by Miss Ellen Markland.
51	Clint - -	1	...	Given by Mr. Charles Masters.
43	Barker - -	3	...	Given by Mr. C. T. Maud.
64	Etty - -	1	...	
85	Loutherbourg, De	1	...	
113	Ward - -	1	...	
154	Müller - -	...	2	
183	Schotel - -	...	1	
163	Sheppard -	...	2	
169	West, W. -	...	1	
170	Wilkie - -	...	3	
167	Varley, E. J. -	...	1	Given by Rev. H. Mitchell.
45	Brooks - -	1	...	Given by Mr. Christopher Pearse.
97	Pickersgill -	1	...	Given by Mrs. Pickersgill.
131	Bancks - -	...	1	Bequeathed by Mrs. Louisa Plumley.
138	Cosway - -	...	1	
180	Duchesne -	...	1	
171	Anonymous -	...	2	
184	„ -	...	4	
159	Raven - -	...	6	Given by Rev. T. Raven.

Page.	Painters.	Oil Paintings.	Water-colour Paintings, &c.	Donors.
159	Redgrave	...	2	Given by Mr. R. Redgrave, R.A.
104	Smith, G.	1	...	Given by Mr. Samuel Redgrave.
131	Baynes	...	1	
167	Uwins	...	1	
44	Bird	1	...	Given by Mr. Charles Roberson.
140	Crome	...	2	Given by Mr. J. C. Robinson.
87	Morland	1	...	Given by Mr. F. Peel Round.
162	Sasse	...	1	Given by Mrs. Harriet Blake Sasse.
62	De Wint	4	...	Given by Mrs. Tatlock.
141	„	...	12	
67	Hilton	1	...	Given by Sir W. Tite, M.P.
70	Howard	1	...	
146	Hackert	...	1	Given by Sir W. C. Trevelyan, Bart.
157	Pocock	...	2	
164	Smith, John	...	7	
149	Humphrey	...	1	Given by the Trustees of the Soulages Collection.
152	Longcroft	...	2	Given by Miss Elizabeth Twining.
163	Shelley	...	1	
170	Williams	...	2	
135	Clennell	...	1	Given by Mr. H. Vaughan.
168	Vickers	...	1	
61	Daniels, W.	5	...	Given by Sir Joshua Walmsley.
85	Lucy	8	...	
169	Wehnert	...	1	Given by Mr. Wehnert's representatives.
„	Wells	...	1	Given by Mrs. Wheeler.
171	Anonymous	...	1	Given by Mr. R. Yates.
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130	Alexander	...	6	131	„	...	3
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„	Andrews	...	1	„	Barret, G., sen.	...	2
179	Artaud	...	1	„	„ and Gilpin	...	1
130	Atkins	...	2				
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179	Avourmois	...	1	131	Bartholomew	...	2
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130	Baker	...	2	„	Baugniet	1	...
131	Bancks	...	1	„	Bavoux	1	...
„	Barber	...	1	131	Baynes	...	1

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132	Benwell	...	1
44	Bird	1	...
132	Blake	...	2
179	Block, De	...	1
44	Boaden	2	...
172	Bocion	15	...
179	„	...	1
132	Bond	...	1
45	Bonington	1	...
173	Bonnet	1	...
179	Bosboom	...	1
132	Bourne	...	4
„	Bowler	...	1
„	Boyne	...	1
179	Braekeleer, De	...	1
132	Bragg	...	2
45	Brandard	3	...
132	„	...	1
„	Bright	...	1
„	Brocky	...	4
„	Bromley	...	1
133	Brooking	...	1
45	Brooks	1	...
179	Brouwer	...	1
173	Bryner	3	...
133	Buckler	...	3
„	Bunbury	...	1
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„	Burnet, John	2	...
133	„	...	1
„	Byrne, A. F.	...	2
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173	Calame	2	...
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47	Callcott	10	...
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134	Calvert	...	3
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134	„	...	1
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„	Cattermole	...	17
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135	Chalon, A. E.	...	2
49	Chalon, J. J.	2	...
135	„	...	4
„	Chambers	...	2
„	Chase	...	1
49	Childe	1	...
135	Cipriani	...	2
49	Claxton	2	...
173	Clays	1	...
135	Clennell	...	3
180	Clerisseau	...	1
50	Cleveley, J.	1	...
135	„	...	3
„	Cleveley, R.	...	2
50	Clint	5	...
135	Coke	...	1
„	Collet	...	2
51	Collins, C. A.	1	...
„	Collins, W.	12	...
136	„	...	7
„	Comerford	...	1
„	Coney	...	1
53	Constable	8	...
136	„	...	5
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137	Cooper, R.	...	2
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137	„	...	15
138	Copley	...	10
58	Corbould	1	...
138	Cosway	...	3
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180	Courdouan	...	1
139	Cox, D.	...	18
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„	Craig	...	1
140	Crampton	...	1
58	Cranch	1	...
„	Creswick	2	...
140	Cristall	...	4
59	Crome	3	...
140	„	...	5
„	Crosse	...	1
„	Crowe	...	1
59	Cruikshank, G.	1	...
140	Cruikshank, I.	...	2
„	Cuett	...	1
60	Danby	4	...
140	„	...	1
173	D'Angeli	1	...
140	Daniell, S.	...	1
„	Daniell, W.	...	5
61	Daniels	5	...
141	Davidson	...	2
61	Davis	1	...
141	Dayes	...	5
173	Deiters	1	...
141	Delamotte	...	5
180	Delaroche	...	1

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„	De Wilde	...	1	„	Glover	...	2
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141	„	...	25	66	Gosling	1	...
173	Diaz	1	...	145	Gratton	...	1
„	Diday	1	...	145	Green, B. R.	...	1
142	Dighton	...	1	„	Green, W.	...	2
„	Dobbin	...	1	„	Greenwood	...	1
„	Dodgson	...	1	146	Gresse	...	1
„	Donaldson	...	1	„	Griffith	...	1
„	Dorrell	...	5	„	Grimm	...	2
62	Douglas	1	...	180	Gudin	...	1
180	Duchesne	...	1	146	Haag	...	2
142	Duncan, E.	...	1	„	Hackert	...	1
62	Duncan, T.	1	...	„	Haghe	...	5
173	Dupré	1	...	„	Halfpenny	...	1
174	Durck	1	...	„	Hamilton	...	2
142	Dyce	...	8	„	Harding	...	2
174	Dyckmans	1	...	„	Hardwick	...	3
63	Eastlake	2	...	147	Hargitt	...	1
143	Edridge	...	2	„	Hargreaves	...	1
„	Edwards	...	1	„	Harley	...	1
63	Etty	8	...	„	Harper	...	1
143	„	...	1	„	Harris	...	1
174	Etzdorf	1	...	„	Hassell	...	1
180	„	...	4	„	Havell	...	2
143	Evans	...	2	66	Haydon	1	...
„	Farington	...	2	147	„	...	1
64	Fielding, Copley	1	...	66	Hayllar	1	...
143	„	...	12	67	Hayter, Sir G.	1	...
„	Fielding, Thales	...	1	„	Hayter, J.	1	...
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„	Fisk	...	1	„	Hearne	...	6
180	Fourmois	...	1	148	Herbert, A.	...	1
144	Francia	...	3	„	Herbert, A. J.	...	1
„	Fripp, A. D.	...	1	„	Herbert, J. R.	...	3
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„	Fripp, J. H.	...	1	148	„	...	1
64	Frith	1	...	180	Heroult	...	1
144	Fullerton	...	1	174	Hildebrandt	1	...
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65	Gainsborough	1	...	67	Hilton	1	...
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				„	Lewis, W. -	...	1
181	Houze - -	...	1	175	Leys -	1	...
174	Hove, Van -	1	...	182	Lherbes - -	...	1
69	Howard, H. -	3	...	175	Libert - -	6	...
149	Howard, V. -	...	1	176	Lindlar - -	1	...
„	Howitt - -	...	2	84	Lindsay (?) -	1	...
181	Hubert - -	...	1	151	Lindsay, N. W.	...	1
„	Hübner - -	...	1	„	Lines - -	...	1
174	Humbert- -	1	...	84	Linnell - -	3	...
149	Humphrey -	...	1	151	Liotard - -	...	2
„	Hunt, A. W. -	...	1	152	Locker - -	...	1
„	Hunt, W. H. -	...	15	„	Longcroft -	...	2
70	Ibbetson - -	4	...	„	Lound - -	...	1
150	„ - -	...	2	85	Loutherbourg, De	2	...
„	Ince - - -	...	3	152	„ - -	...	2
181	Isabey, J. B. -	...	1	85	Lucy - -	8	...
„	Isabey, P. -	...	1	176	Lugardon, A. -	1	...
71	Jackson, J. -	2	...	„	Lugardon, J. L.	1	...
150	„ - -	...	6	„	Luni - -	1	...
„	Jackson, S. P.-	...	4	152	MacCallum -	...	2
„	Jackson, S. -	...	2	„	Mackenzie -	...	3
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181	„ - -	...	2	86	Macnee - -	1	...
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„	Kirner - -	1	...	86	Marlow - -	1	...
„	Klombeck -	1	...	153	„ -	...	2
181	„ - -	...	1	„	Marshall, E. -	...	1
175	Koekkoek -	2	...	„	Marshall, T. F.	...	1
„	Kunkler - -	1	...	„	Marten -	...	1
150	La Cave - -	...	2	86	Martin -	1	...
175	Lacaze - -	1	...	153	„ - -	...	2
72	Lambert - -	1	...	„	Mee - -	...	1
182	Lami - -	...	2	„	Meen - -	...	1
72	Lance - -	2	...	182	Menessier -	...	1
„	Landseer, Sir E.	16	...	176	Menn - -	6	...
150	„ - -	...	12	„	Mennet -	1	...
76	Landseer, C. -	3	...	153	Miller - -	...	1
151	Laporte - -	...	2	„	Mole - -	...	1
175	Lasch - -	1	...	182	Molitor, Von -	...	1
182	Lavezzari -	...	3	87	Monamy -	2	...
77	Lawrence -	3	...	154	„ - -	...	1
„	Lee, F. R. -	3	...	176	Morgenstern -	1	...
151	„ - -	...	1	182	„ -	...	1
„	Lee, W. - -	...	1	87	Morland -	3	...
„	Leitch - -	...	1	154	Morris -	...	1
175	Le Poittevin -	1	...	87	Mortimer -	1	...
182	„ -	...	2	154	„ -	...	2
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154	Müller, W. J.	...	7	160	Reinagle, P.	...	1
88	Mulready W.	33	...	99	Reinagle, R. R.	1	...
154	„	...	35	160	„	...	3
94	Mulready, W., jn.	2	...	99	Reynolds	1	...
155	Munn	...	2	160	„	...	1
176	Muyden, Van	1	...	„	Richardson, T. M.	...	1
182	„	...	1	„	Richardson, T. M., jun.	...	6
155	Nash, F.	...	2				
„	Nash, J.	...	8	„	Rigaud	...	1
94	Nasmyth	3	...	100	Rippingille	1	...
156	Nattes	...	2	177	Rischgitz	1	...
„	Neale	...	1	160	Riviere	...	1
„	Nesfield	...	1	100	Roberts, D.	3	...
182	Neureuther	...	4	160	„	...	9
95	Newton	1	...	161	Roberts, T. S.	...	1
156	Nicholson	...	3	„	Robins	...	2
95	Niemann	1	...	„	Robson	...	7
156	„	...	4	183	Rochussen	...	1
96	Northcote	1	...	101	Romney	1	...
156	Oakley	...	2	161	Rooker	...	8
96	O'Connor	3	...	„	Rosenberg	...	1
156	Oliver, P.	...	1	177	Rosenthal	1	...
96	Oliver, W.	1	...	161	Ross	...	2
177	Ommeganck	1	...	101	Rothwell	3	...
156	O'Neill	...	2	177	Rottmann, C.	1	...
„	Owen	...	4	183	„	...	1
157	Palmer, E.	...	1	„	Rottmann, L.	...	1
„	Palmer, S.	...	1	177	Rousseau	1	...
„	Parker	...	1	161	Rowbotham, T. L.	...	3
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„	Penley	...	5	183	Ruyten	...	1
„	Peters	...	1	177	Salentin	1	...
182	Philippeau (?)	...	1	162	Samuel	...	1
97	Pickersgill	1	...	„	Sandby	...	5
157	Pilleau	...	1	„	Sarjent	...	2
„	Pocock	...	4	„	Sasse	...	2
158	Poole	...	1	177	Schelfhout	2	...
„	Powell	...	4	183	„	...	1
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„	Prout, S.	...	9	177	Schleich	5	...
„	Prout, S. G.	...	1	183	„	...	2
„	Pugin, A.	...	1	177	Schlesinger	1	...
„	Pugin, A. W. N.	...	1	183	Schnorr	...	3
„	Purser	...	1	„	Schotel	...	1
„	Pyne, C. C.	...	4	177	Schwer	2	...
159	Pyne, G.	...	2	183	Seide	...	1
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159	„	...	1	102	Serres, J. T.	1	...
„	Pyne, W. H.	...	3	162	„	...	4
„	Raven	...	6	102	Severn	4	...
„	Rawle	...	2	162	„	...	1
„	Read	...	2	103	Shayer	1	...

Page.	Painters.	Oil Paintings.	Water-colour Paintings, &c.
163	Shelley	...	4
163	Shepherd, G.	...	2
„	Shepherd, G. S.	...	1
„	Sheppard	...	2
103	Simms	1	...
„	Simpson, P.	1	...
163	Simpson, W.	...	1
103	Simson	3	...
163	„	...	2
„	Skill	...	2
„	Skippe	...	2
„	Sleap	...	1
103	Smirke	3	...
104	Smith, Catterson	1	...
164	Smith, Collingwood.	...	1
104	Smith, George	1	...
„	Smith, George	3	...
105	Smith, George (of Chichester)	1	...
164	Smith, J.	...	8
„	Smith, J. C.	...	2
„	Smith, J. R.	...	4
„	Sounes	...	2
105	Stanfield	4	...
164	„	...	3
106	Stanley	1	...
164	„	...	2
106	Stark	6	...
177	Steffan	1	...
178	Steinfeld	1	...
„	Steinlen	1	...
165	Stephanoff, F. P.	...	3
„	Stephanoff, L.	...	1
„	Stevens	...	1
„	Stocks	...	1
„	Stone	...	1
„	Stopford	...	2
107	Stothard	10	...
165	„	...	2
109	Stubbs	2	...
165	Swinburne	...	1
„	Sykes	...	1
178	Taunay	1	...
165	Taverner	...	1
„	Tayler	...	6
166	Templetown, Viscountess	...	1
183	Tenkate	...	1
166	Thirtle	...	2
„	Thomas	...	1
„	Thompson, J. R.	...	1
110	Thompson, T. C.	1	...
166	Thornhill	...	1
178	Thuran	1	...
166	Topham	...	3
166	Townsend	...	4
110	Townshend	1	...
„	Traies	1	...
183	Trautschold	...	1
110	Travers	1	...
166	Tresham	...	1
„	Tucker	...	1
110	Turner, J. M. W.	6	...
166	„	...	6
167	Turner, W.	...	2
111	Uwins	5	...
167	„	...	9
178	Van Stry	1	...
167	Varley, C.	...	3
„	Varley, E. J.	...	1
167	Varley, J.	...	25
168	Varley, W. F.	...	4
178	Vautier	1	...
„	Verboeckhoven, E.	1	...
„	Verboeckhoven, E. J.	2	...
168	Verelst	..	5
178	Verhas	1	...
184	Verreyt	...	1
„	Vianelli	...	2
168	Vickers	...	3
178	Volmar	2	...
168	Wageman, T. C.	...	2
„	Wageman, jun.	...	1
„	Walker, W.	...	1
„	Walker	...	1
„	Wallis	...	3
„	Walmsley	...	2
184	Wappers	...	1
113	Ward	4	...
169	Webb	...	1
„	Webber	...	4
„	Webster, M.	...	1
113	Webster, T.	6	...
169	„	...	6
„	Wehnert	...	2
„	Weigall	...	1
„	Wells, W. F.	...	1
„	Wells	...	1
„	Werner, C.	...	3
184	Werner	...	1
115	West, B.	1	...
169	„	...	1
„	West, W.	...	1
„	Westall, R.	...	2
170	Westall, W.	...	2
„	Wheatley	...	7
„	Whitaker	...	1
„	Wild	...	3
115	Wilkie	8	...

Page.	Painters.	Oil Paintings.	Water-colour Paintings, &c.	Page.	Painters.	Oil Paintings.	Water-colour Paintings, &c.
170	Wilkie - -	...	13	178	Zimmermann, A.	2	...
170	Williams -	...	2	178	Zimmermann, F.	1	...
171	Wilson, J. T. -	...	1	171	Zuccarelli -	...	1
117	Wilson, R. -	2	...	179	Zwengauer -	1	...
„	Witherington -	1	...	184	„ -	...	2
171	Wood - -	...	1	118	Anonymous -	6	...
„	Woodforde -	...	1	171	„ -	...	11
117	Woodhouse -	2	...	179	„ -	3	...
171	Wright -	...	2	184	„ -	...	11
„	Wyld -	...	1	185	Old Masters -	108	...
„	Xavery -	...	1				
„	Young -	...	1			605	1,095

Oil paintings given or bequeathed - - -	566
„ purchased - - - -	39
	605
Water colour paintings, &c. given or bequeathed -	628
„ „ purchased -	467
	1,095

FOUNDATION OF THE COLLECTIONS.

MR. SHEEPSHANKS'S DEED OF GIFT.

To all to whom these Presents shall come, I, John Sheepshanks of Rutland Gate, Knightsbridge, in the County of Middlesex, Esquire, send greeting.

Whereas I desire that a Collection of Pictures and other Works of Art, fully representing British Art, should be formed, worthy of national support, and have the advantage of undivided responsibility in its management, instead of being subject to the control of any body of trustees or managers: And whereas I conceive that such a collection should be placed in a gallery in an open and airy situation, possessing the quiet necessary to the study and enjoyment of works of Art, and free from the inconveniences and dirt of the main thoroughfares of the metropolis: And whereas I consider that such a gallery might be usefully erected at Kensington, and be attached to the Schools of Art in connexion with the Department of Science and Art now established there: And whereas, with the view to the establishment of such a collection, and in the hope that other proprietors of pictures and other works of Art may be induced to further the same object, I have determined to make such a conditional gift of the original pictures and drawings (the productions of British artists) which I possess, as hereinafter expressed. And I do, therefore, hereby transfer the pictures and drawings belonging to me specified in the Schedule hereto, and the property and proprietorship thereof unto, and do declare that the same shall remain vested in the Right Honourable Edward John Stanley, Baron Stanley of Alderley, or other the member of Her Majesty's Government for the time being charged with the promotion of Art Education, now undertaken by the Department of Science and Art, as the ex-officio trustee thereof, upon the following terms and conditions, viz.:—

1. The said Right Honourable Edward John Lord Stanley, as the first and present ex-officio trustee, shall sign a memorandum of his acceptance of the trusteeship hereunder at the foot hereof.

2. A well-lighted and otherwise suitable gallery, to be called "The National Gallery of British Art," shall be at once erected by Her Majesty's Government, and be attached or near to the public buildings built or to be built for

the Department of Science and Art on the estate purchased by Her Majesty's Commissioners for the Exhibition of 1851, or the public parks or gardens at Kensington.

3. The said pictures and drawings shall be deposited in such gallery with any other pictures or other works of Art that may be subsequently placed there by other contributors, as it is not my desire that my collection of pictures and drawings shall be kept apart, or bear my name as such.

4. The right of property and possession in the said pictures and drawings shall be solely in the ex-officio trustee for the time being, but subject to the conditions herein expressed; and the said pictures and drawings shall always remain under his sole care and control, and he shall be the sole arbiter of any question that may arise touching the management or disposition thereof under these Presents.

5. The said pictures and drawings shall be used (as the primary object) for reference and instruction in the Schools of Art now or hereafter placed under the superintendence of the said Department, and, subject thereto, shall be exhibited to the public at such times as shall not interfere with the arrangements of the said Schools, and under such regulations as the ex-officio trustee shall prescribe; and so soon as arrangements can be properly made by him for that purpose, the public, and especially the working classes, shall have the advantage of seeing the collection on Sunday afternoons; it being, however, understood that the exhibition of the collection on Sundays is not to be considered as one of the conditions of my gift.

6. None of the said pictures and drawings shall ever be sold or exchanged, or be dealt with contrary to the true spirit and meaning of the disposition and control thereof herein prescribed; but this condition shall not restrict the temporary loan of any of them, upon terms sanctioned by the ex-officio trustee, to any place in the United Kingdom where any School of Art exists in connexion with the Department of Science and Art, or generally where there is any safe and proper place for their reception and public exhibition.

7. The ex-officio trustee shall be advised and assisted on matters connected with the preservation of the said pictures and drawings by William Mulready, Esquire, R.A., or failing him by Richard Redgrave, Esq., R.A., or failing him by some one other R.A. of London, to be selected by the ex-officio trustee for the time being, as the professional adviser of the ex-officio trustee.

8. That the ex-officio trustee may sell the right to engrave or reproduce any of the said pictures or drawings, upon such terms as he may think proper, but the engravings and reproductions shall be approved by the artist of the picture or drawing engraved or reproduced before publication, and such artist shall be paid whatever sum may be received by the ex-officio trustee for the sale of such right.

9. The said pictures and drawings, or the conditional gift of them hereby made, shall not be subject to the provisions of the Act of the 19 & 20 Victoria, cap. 29., intituled "An Act to extend the Powers of the Trustees and Directors of the National Gallery, and to authorize the Sale of Works of Art belonging to the Public," or to any future enactment of the Legislature, which, but for this declaration to the contrary, shall have the effect of placing the said pictures and drawings under any other care or ordering than is herein prescribed, or would otherwise alter or interfere with the disposition thereof hereby made. And in case of such interference on the part of the Legislature, or if the terms and conditions as herein expressed be not strictly adhered to, then the conditional gift hereby made of the said pictures and drawings, in favour of a National Gallery of British Art, the Schools of Art, and the public generally, shall wholly cease, and the ex-officio trustee for the time being shall thereupon hold the said pictures and drawings in trust for the University of Cambridge, to be added to, and for ever thereafter, form part of the Fitz-William Collection in the said University.

Witness my hand and seal, this Second day of February One thousand eight hundred and fifty-seven.

(Signed) JOHN SHEEPSHANKS. (L. S.

Signed, sealed, and delivered by the above-named John Sheepshanks, in the presence of

WILLIAM COWPER, 17, Curzon Street, London.

RICHD. REDGRAVE, 18, Hyde Park Gate, South Kensington.

HENRY COLE, 24, Onslow Square.

I, the above-named and undersigned Right Honourable Edward John Stanley, Baron Stanley of Alderley, do accept the trusteeship created by the above deed.

(Signed) STANLEY OF ALDERLEY.

LYON PLAYFAIR, Witness.

MINUTE

OF THE

LORDS OF THE PRIVY COUNCIL ON THE ABOVE DEED OF GIFT.

DEPARTMENT OF SCIENCE AND ART.

At the Council Chamber, Whitehall, the Sixth day of February 1857.

By the RIGHT HONOURABLE THE LORDS OF THE COMMITTEE OF PRIVY COUNCIL *appointed for the consideration of all matters relating to* TRADE AND FOREIGN PLANTATIONS.

MY Lords take into consideration the Deed of Gift by which Mr. Sheepshanks transfers to the President of this Board his valuable Collection of Pictures and Drawings, in order to found a Gallery of British Art, in connexion with the Schools of Art under this Board.

The President has accepted with much gratification the Trusteeship created by this Deed, under the conditions therein described.

My Lords are sensible of the great value of the magnificent gift thus presented to the nation during the lifetime of the Donor, and they desire to express their admiration of the very liberal spirit in which it has been made.

My Lords admit the reasonableness of the condition that the Deed of Gift shall only take effect when a suitable Gallery shall have been provided in an airy situation near the Gardens or Public Parks at Kensington, and they have given directions, with the consent of the Treasury, for the erection of such a Gallery without delay.

Their Lordships direct that a letter should be written to Mr. Sheepshanks, thanking him, on the part of the Government, for his munificent gift to the nation, and for the open character of the conditions under which it has been made; and stating, that whilst the liberality of these conditions has greatly enhanced its value to the nation, they are well calculated to realize the disinterested object of the Donor to found a Gallery of British Art.

Approved, LYON PLAYFAIR.
STANLEY OF ALDERLEY,
6th Feb. 1857.

Mr. Sheepshanks died in 1863.

Extract from the Will of the Rev. Chauncy Hare Townshend, dated 6th August 1863.

" I, Chauncy Hare Townshend, late of Down Hill, in " the parish of Tottenham High Cross, in the county of " Middlesex, and now of Norfolk Street, Park Lane, in the " parish of St. George, Hanover Square, in the said county, " Clerk, do hereby revoke all Wills and other Testamentary " Dispositions heretofore made by me, and declare this to " be my last Will and Testament. I appoint my friends " Burdett Coutts of Stratton Street, Piccadilly, in the said " county of Middlesex, spinster, and the Reverend Thomas " Helmore, Master of Her Majesty's Choir at the Chapel " Royal, St. James', trustees and executors of this my Will. " I give and bequeath to the Right Honourable Granville " George Leveson Gower, Earl Granville, or other the Presi- " dent of Her Majesty's Council on Education for the time " being charged with the promotion of Art Education, now " undertaken by the Department of Science and Art, such " of my pictures and water-colour drawings, and engravings " and books containing engravings, as his Lordship or other " the President aforesaid may think fit to select; and my " collection of Swiss coins, and my box of precious stones " (including such as are generally kept therein, but which " in my absence from England may be with me on the " Continent); and my box of cameos (which boxes, for " the sake of identity, I declare to be those which in my " absence from England are always deposited for safe " custody with my bankers); and the ancient gold watch " formerly belonging to my father, which, being stolen by " the celebrated Barrington, was the cause of his trans- " portation, together with the chain, seal, and keys there- " unto attached; and also the looking-glass and frame over " the dining room chimney-piece, which frame was carved " by Grinling Gibbon, on condition that the said several " articles be never sold or exchanged, but to the intent " that the same may be deposited and kept in the South " Kensington Museum, or any other suitable place which " may be provided in substitution for that Museum, and " exhibited to the public with the other Works of Art " which now are or may be therein."

Mr. Townshend died in 1868.

Extract from the Will of Mr. John Meeson Parsons.

"I hereby bequeath to the trustees of the National "Gallery such of my paintings in oil, not exceeding one "hundred in number, as they will accept, the selection to "be made by any three persons the said trustees may "nominate for that purpose, and to be made from all my "pictures from the earliest to the latest in date, including "those by Clays of Brussels. And I direct that should "the trustees of the National Gallery decline to accept "this bequest, either wholly or in part, the Department "of Science and Art at South Kensington shall be entitled "to the same right of selection as is hereinbefore given to "the said trustees, but subject to any selections which "may have been previously made by the said trustees, and "so that the total number of pictures selected shall not "altogether exceed one hundred. I also bequeath to the "aforesaid Department of Science and Art any of my water-"colour, sepia, or charcoal drawings which they may be "pleased to select, not exceeding one hundred in number."

The trustees of the National Gallery having chosen three oil paintings, the Department of Science and Art, in accordance with the terms of the Will, selected from Mr. Parsons's collection 93 *oil and* 47 *water-colour paintings.*

Mr. Parsons died in 1870.

NATIONAL GALLERY OF BRITISH ART.

INTRODUCTION,

BY

RICHARD REDGRAVE, ESQ., R.A.

Oil Paintings.

Mr. Sheepshanks having generously presented to the nation his valuable pictures and drawings, the works of British artists, with a view to the formation of a national collection of British art, the following catalogue has been prepared, intended to serve not only as a register of the paintings, &c., but also as a means of affording the public some information on the works and their authors.

A few prefatory observations on the aim and objects of British art, and on some of its marked characteristics, may enable the public to enter into the intentions of the artists, and more fully to enjoy a noble gift which has been specially offered to contribute to the gratification of all.

In considering the aim of British art, it is natural to compare it with that of the modern Continental schools, but in doing so it is particularly necessary to bear in mind how differently the latter have been fostered and encouraged. In France, for example,—and the same observation is not less applicable to other countries,—the Church and the State are the great patrons of art, and pictures are largely commissioned for town halls, palaces, and churches. These are constantly of large dimensions, and calculated by their mere size to make an impression on those who do not reflect that all the highest qualities of art may be contained in pictures of moderate size, as is sufficiently proved in the works of Raffaelle, Frate Angelico, and Hemling.

The subjects of these works are all of a public character, —religious when commissioned by the Church, or historical when for the State. But Protestant Britain has never quite overcome the objections of her Reformers to the pictorial representation of scriptural subjects, and they are still but rarely admitted into ecclesiastical edifices. Nor, until lately, has the State in this country done anything to promote pictorial art, so that our battles and our triumphs have had no national commemoration by the painter, but have been left to the poet to sing, instead of

being portrayed by the artist. Moreover, our insular position has, under Providence, protected us from actual contact with war and its terrors, and thus has had some share in the subjects of our choice. Art in England has flourished from the demands of those who love it as a home delight; therefore our pictures are small, and suited to our private residences, while the subjects are such as we can live by and love; and hence, they have been largely illustrative of the feelings and affections of our kind, and of the beautiful nature of which we desire to be reminded as a solace in the moments of rest from the hard labour of daily life; and it may be said, that in no school of ancient or modern times have such subjects been more touchingly treated, more happily conceived, or more beautifully executed.

The contrast between the British and the Continental artists in their choice of subjects was singularly apparent in the vast gathering in Paris in 1855. To pass from the grand salons appropriated in the Palais des Beaux Arts to French and Continental works, into the long gallery of British pictures, was to pass at once from the midst of warfare and its incidents, from passion, strife, and blood-shed, from martyrdoms and suffering, to the peaceful scenes of home;—it was said of our pictures that they reflected the life of a people who had long been permitted to dwell safely.

The subjects chosen by British painters have been disparagingly classed with those of the Dutch school, but they are of a far higher character, and appeal to more educated and intellectual minds. Thus, if we examine the works of Teniers, Terburg, Ostade, Jan Steen, De Hooghe, Dow, Mieris, and others of that school, they will be found to consist of music-meetings, tavern-scenes, conversations, feasts, games, revels, and drinking-bouts—often very doubtful in their subject, and frequently of the very lowest taste and character. They seem to be the productions of men who never read, since the subjects chosen rarely or ever have any connexion with literature, nor do they seem to have been taken from the poets or writers, of their own or any other country; but represent, certainly with admirable truth and force, the scenes they daily saw, and among which they daily lived, embodying generally only the lowest sentiments and instincts of our common nature.

The subjects of British artists, on the contrary, if they are below what is usually classed as historic art, almost

always appeal to the higher sentiments, and embody the deep feelings and affections of mankind. Our poets and writers, as well as those of other countries, find in them loving illustrators. Even when the painter chooses for his subject our rough sports, our native games, our feasts and merry-makings, he contrives so that some touching incident, some tender episode, or some sweet expression, shall be introduced to link them to our higher humanity; and those offensive accompaniments which the Dutch artist seemed instinctively to revel in are judiciously passed over, or hinted at rather than prominently displayed.

Landscape painting also is a class of art which has been very successfully cultivated in this country, and British artists have been allowed greatly to excel in it. The present collection contains fine works by Constable, Turner, Collins, and Callcott, among those passed away, and many by eminent living painters. Unlike the Continental practice, our artists, both subject and landscape painters, mostly study art for themselves, and prefer nature to the painting-rooms of their eminent contemporaries. This habit has led not only to truth, but to variety and individuality, which are among the greatest charms of British landscape painting. Great is the difference between Collins and Constable, although both paint English nature as it is presented to the view of all who love to look on it and learn to *see* it, and both prefer the fresh breezy sparkle of our own downs and commons, of our green woods and fields or shingly shores, to any other, as the subjects for their pictures. Still greater is the difference between these and Turner, the true painter of mist and cloud, of air and distance,—who, not content to restrict himself to our own scenery, delights in that of brighter lands also; and depicts nature with all that an imaginative mind could gather through the most informed and gifted eye.

The dews and mists of our land have been a boon to our island painters, sometimes shrouding the earth and rendering it vast and grand by dim uncertainty, sometimes glittering in the rosy gleams of morning, or lighted by the golden tints of evening. Every way, these accidental effects have been seized upon as a source of infinite variety and beauty; they contribute to the verdure and fertility of the land, to the—

> "Long fields of barley and of rye
> That clothe the wold and meet the sky,"

as well as to the abundant weedage of our heaths and

hedgerows, both fertile sources of the true picturesque, and both studied with intense love by the true artist.

From what has been said, it will be felt far from surprising that historical art has been little practised in these kingdoms, since there has been no demand for it by private patrons, nor by our corporate bodies, our churches, or for our state buildings; yet the artists have never been backward, and individuals have from time to time sacrificed their worldly interests to do away what has been made a reproach to us. We may instance noble historical works by men who were our contemporaries, by Haydon, Hilton, and Etty, as well as by living artists,—works which may well take rank with what has been achieved by modern Continental painters; and when Government at last came forward to promote historic art, in the decoration of our Halls of Legislature, an immediate response was given that has resulted, and will result, in works which posterity may perhaps place higher than contemporary judgment.

The present collection, however, consists of pictures of cabinet proportions, illustrative of every-day life and manners amongst us, appealing to every man's observation of nature and to our best feelings and affections, without rising to what is known as historic art: as such, they are works that *all* can understand and all more or less appreciate. And this is especially to be insisted on, since a wrong impression is only too widely entertained that art does *not* appeal to the multitude but only to those specially educated to appreciate it. Pictorial art does appeal directly to all in some of its highest qualities, inasmuch as it embodies images of beauty and expression, since both of these are parts of a language which nature has made common to all mankind who are embued with a sense of the beautiful, and an instinctive feeling enabling them to read the heart in the varied expression of the face or action, and therefore enabling them to enter into the painter's labours, if he have truly rendered nature.

Thus far, then, all can judge of the painter's art,—all can tell if he fills them with pleasure from a sight of the beautiful, or touches their hearts in sympathy with the expression he has portrayed. Not that it is asserted that all feel these qualities in their full force, or can be moved equally by his art. We are created with senses capable of culture, and as the Indian becomes acute of hearing and keen of vision by constant exercise of these bodily senses, so those which are intellectual may be cultured and im-

proved; and this constitutes the high mission of the artist, and that which renders him a public benefactor—that his art stimulates mental culture. Nor does this culture contradict the first assertion, that art appeals directly to the multitude: there may be a difference in degree, there is none in kind, and as far as beauty and expression go, the painter appeals to all, knowing that in these respects "the whole earth" is still "of one language and one speech."

Nor are the untaught multitude shut out from the enjoyment of a still higher quality of the painter's art—the imaginative. Unlike the poet, who clothes his noblest images in *words*, which to the many never reveal things, of the painter it may be more truly said that through his art—

> "We can behold
> Things manifold,
> That have not yet been wholly told,
> Have not been wholly sung or said."

And not alone all that is probable, but all that is possible, becomes actual, embodied by the painter's skill on canvas.

Now, if we would simply allow these three qualities in a picture to act upon our minds, how much of the painter's art would become a source of delight, shut up only when we attempt to be learned in qualities which we have not studied, and critical where passive enjoyment would bring the truest pleasure.

Let us look at any picture in the present Collection appealing distinctly to the qualities spoken of, and, simply endeavouring to enter into the painter's intentions, forget a while to be critical, and be content for once to be amused.

There is no work in the Collection more fully illustrating the pleasure which all will derive from pictorial beauty than the "Florizel and Perdita" of Leslie (No. 114). It is impossible to suppose that one quite unacquainted with the play would be otherwise than deeply interested by the surpassingly sweet face and the modest purity of Perdita, or the manly form and princely grace of him to whom she gives the flower; and all can understand the deep devouring love with which he gazes on her. Far higher, no doubt, will be the pleasure of the spectator, who, although equally untaught in the rules of art, *has* read the poetical play from which the subject is taken. He will at once enter fully into the painter's beautiful embodiment of her whose princely lineage shone through her shepherd rearing, and agree with Florizel to think her—

> . . . "No shepherdess, but Flora
> Peering in April's front."

The depth of love which the painter's skill reveals to the unread spectator will be far stronger in its appeal to him who has read the inimitable lines the poet has put into the mouth of Florizel:—

> "What you do,
> Still betters what is done. When you speak, sweet,
> I'd have you do it ever: when you sing,
> I'd have you buy and sell so; so give alms;
> Pray so; and, for the ordering of your affairs,
> To sing them too: when you do dance, I wish you
> A wave o' the sea, that you might ever do
> Nothing but that; move still, still so, and own
> No other function: each your doing,
> So singular in each particular,
> Crowns what you are doing in the present deed,
> That all your acts are queens."

The enjoyment of the intelligent observer will not end here. He will be led to remark how the painter has enhanced the loveliness of Perdita, by contrasting it with the homely comeliness of Mopsa, and given her actions additional grace by the truthful clumsiness of the country maiden; nor has the same artifice been neglected to add youth and beauty to the prince as compared with the aged father and his councillor. Many more sources of pleasure might be pointed out; but they refer to other qualities. These we may defer to the consideration of expression as a source of pleasure to all, and illustrate it by Mulready's picture of "Giving a Bite," No. 140. The subject-matter of the picture is very slight; but the story told is perfect in its kind—two boys, the one giving to the other a bite from an apple. The boy who is giving the bite is one of those whose look shows that his gift is a compulsory one. He is evidently a poor-spirited creature who dares not resist the demand "give us a bite;" but he yields it unwillingly, as his face and whole action fully express. Instead of proffering the apple freely, he shrinks, and drawing back his elbows, brings the fruit in the closest proximity to himself; he pinches it with his fingers, and covers it up to limit the bite to the smallest possible surface; while the bully who enforces it expresses in countenance and hands the eager and intense greediness of his nature; the hands are instinct with expressive action; he seems pouncing on his prey. At the lower part of the picture, the monkey of a poor Italian stroller eyes, with a face of the same expressive fear, a large dog, equally dreading a greedy bite. A child in a little girl's arms is also most thoroughly expressive of sleep. Into the expression thus portrayed all can enter

—the uninstructed in art as well as he who has made art his study: the former, indeed, from being entirely free to rest upon the story, is likely to enjoy it even more fully than the latter, whose thoughts are taken up with other qualities of art into which the unlearned do not strive to enter.

The present Collection is not rich in purely imaginative works, that is to say, works representing ideal beings or states of being, such as are the fairy scenes of Maclise or Paton, the scripture visions of Danby, or the mythological and poetical landscapes of Turner. Many works, however, and, among them, all those embodying subjects from our poets and other writers, are necessarily works of imagination, although they may be so fully realized by the painter's art, that we forget the invention in the completeness of the realization.

The Dinner at Page's House, by Leslie (No. 110), for instance, makes us, as it were, personally acquainted with the imaginary individuals of the poet's drama, with Slender and Anne Page, with Falstaff and Bardolph, as well as with the two merry wives; so much so, indeed, that we accept them as real persons, and overlook that the whole is a pure invention, first of the poet's—who makes us know the characters by their deeds and speech—and then of the painter who, entering fully into the poet's mind, enables us to *see* what the latter had but partially revealed. Thus, when the painter is a thorough master of his art, he helps to open up the poet to the many; and "Sweet Anne Page," probably a mere abstraction, when read of, becomes henceforth a living reality, that may, perchance, never more be separated from the language of the poet.

This realization by the painter, the multitude are thoroughly able to enter into and appreciate. It has been found by experience that men apprehend more easily by the eye than by the ear, that pictures to them are greater realities than words; and, certainly, he that has in ignorance of the play, looked with pleasure on such a work as the above,—admiring it merely as the representation of a feast in the olden time, and drawing the characters of the guests only from the expression portrayed—will be interested more deeply still when he reads the play, and sees the skill with which the painter has revealed to him the conception of another. Thus the inventions of the painter are not only a source of pleasure in themselves, but open out other sources of gratification also.

In some cases the invention of the artist is exerted rather to exercise and call forth the imagination of the spectator himself than to display his own. "Suspense," by Landseer (No. 99), is an excellent example of the pictures of this class. A noble bloodhound is watching at a closed door, shut out, one may imagine, from the wounded knight his master. There are the steel gloves removed from the now powerless limbs—the torn eagle-plume speaks of the deadly strife—and the continuous track upon the floor shows how his life-blood flowed away drop by drop as he was borne within. Who does not watch with the faithful hound in deep "suspense" for some token that he yet lives? Others, again, may read the picture far differently: they may imagine that the dog has tracked the author of some act of violence or deed of blood; the plume torn from his casque by the struggling victim, lies on the floor sprinkled with the blood shed in the struggle ere the victim was borne within the now closed portal; we recognize the scuffle of the moment, the hand clenching the door-post with fearful energy to prevent the closing, the stifled cries, the hopelessness of resistance. Yet there, like a watchful sentry, waiting in silence, the animal crouches, whose deep instincts teach him untiringly to follow the object of his search; the spectator himself waits in anxious eagerness for the re-opening door, anticipates the spring of the animal and the renewed struggle that will ensue. Thus variously may the picture be read, each painting for himself a far different scene; but few, looking on the painter's work, will stay entirely without the door, nor allow imagination to carry them away beyond the narrow canvas actually bounding the artist's labours.

Enough has been said to show the manner in which pictorial art speaks to all, and is intelligible to all, and how greatly the spectator's pleasure may be enlarged if he will examine in a true spirit. Some further remarks, however, may be useful to illustrate other qualities of pictorial art—remarks tending also to a just appreciation of the artist's labours. Among these, one of the first to be considered is imitation.

Painting is classed as one of the imitative arts, and there can be no question that much of the pleasure we derive from pictures arises from the imitative representation of objects. Take the lowest class of works, pictures of still life. In these we shall at once allow, that while grouping, light and shade, and colour conduce to the pleasurable

sensations they afford us, the imitative truth with which objects solid and in relief are represented on a flat surface, with all their varied qualities of colour, texture, transparency, &c., is the great source of our pleasure in them.

As subjects take a higher aim, and rely more largely on beauty, expression, or feeling, mere imitation becomes more and more secondary to those nobler qualities; and in works appealing directly to the imagination, it is surprising how small an amount of imitation is consistent with our deriving the fullest gratification from them. Thus the naked females of Vanderwerf are both well drawn and coloured, and evidently far more imitative than an outline by Flaxman; but the touching groups of the "Works and Days" of Hesiod, as illustrated by our great sculptor, would lose in their effect upon us, coloured by even a greater hand than the Dutch painter.

The question of the relative imitation of nature has been so much discussed of late, and photography and the camera are giving us such insight into its multitudinous details that many are apt to take a wrong view of imitation altogether, and to give it a higher rank than it deserves among the qualities of pictorial art. And first, those take a wrong view of imitation who pay attention to the imitation of *details* to the neglect of the general *truth*: they give an undue importance to the parts, and overlook their subordination to the *whole*. That painter has the truest feeling for his art who endeavours to comprehend his subject and express it fully as a whole first; and having done so adds as much completion to the various details as they will admit of without interfering with the general truth; not commencing with the mere imitation of details, trusting to their culmination in a finished whole. The landscape painter, for instance, who glories in being able to count the leaves of the trees in his picture or the blades of grass in his foreground—though he may be praised for his patience, has but a mean idea of bountiful nature, and will never arrive at the truth expressed in the pictures of Turner or Constable, since these make the spectator truly feel her endless infinity and fulness.

Again, in historic art, it is the thorough impression of the action or passion to be represented, the full realization of the incident chosen, that is to be the endeavour of the painter, through the expressive action of the figures—the expression of character shown by the heads and hands; and if we are to be carried away from the contemplation

of these high qualities to admire the truthful imitation of the stones of a wall or the bark of a tree in the background, the painter mars his own work, and the impression produced upon the mind is much lowered by the impertinent intrusion of unimportant truths. Even in art having a lower aim, those who examine pictures carefully will soon distinguish two modes of imitation—the one aiming at the representation of natural objects by the servile imitation of details,—attempting, as it were, to give the very threads of the various stuffs, or the individual hairs of the head; the other wherein the artist imitates rather the general texture of the drapery, the masses of the hair, or the qualities of the surface, in keeping with their local position in the picture. Of this latter and juster imitation, the picture of the "Wedding Gown," by Mulready (No. 145), will afford many illustrations; as, for instance, the end of the counter on which the silk-mercer unfolds his goods. This cannot be looked at without our at once seeing that the painter intends to represent, not real mahogany, but a mere grainer's imitation of it; just as he wishes us to understand that the stool on which the purchases rest is made gay by being covered with red *paper*. And yet this wonderful truth of external imitation is achieved without any undue or minute labour, but merely by a careful consideration of the general effect of such surfaces. Again, these, although they delight us when we specially turn to their examination, by no means obtrude on the attention which the skill of the painter has managed to concentrate fully on the actors themselves.

The pictures of Landseer also are examples of faithful imitation, arising from attention to general truth rather than to minute details; but this has reference to another quality of art, technically called execution, differing extremely in the works of different painters, and which deserves a share of attention.

In addition to the pleasure derivable from the higher qualities of art—imagination, beauty, and expression, and also from imitation and colour, there is no doubt that the mere mode and manner of painting, or as it is technically called "execution," may be classed among the pleasure-giving qualities of a picture.

For while there is a national or general character in the *execution* of the several schools, the manner of handling of each individual painter is as varied as the hand-writing of different individuals, to which indeed it is analogous.

This individuality of manner is often strikingly contrasted in painters of the same school, even when related to each other as master and scholar. What, for instance, can more radically differ than the execution of Rembrandt and his pupil Dow—the full impasto of Rembrandt's lights—the deep unction of his shadows—the bold vigour and skilful ease of his pencil; compared with the meagre minuteness, the petty prettiness, and feeble labouredness of Dow. Some painters, like Ostade, by repeated glazings, arrive at the jewelled richness of painted glass. Others, as Teniers, appear to accomplish all by a marvellous onceness. Some have a heavy hand; some a light one; while a few, by a happy facility, give the effect of labour and completeness without any sense of its wearisome continuousness.

British artists have always paid great attention to execution and have engrafted on their practice all the various excellences to be found in the old masters. In this they widely differ from the modern Continental schools, in which, until lately, but little attention was paid to variety of handling and to the different qualities of thick and thin painting—scumbling and glazing—opaque and transparent painting—qualities which have special charms over the solid heaviness of those schools.

The varied modes of execution, and the pleasure derivable from them, will be best understood by again referring to examples. Thus, that happy facility which has already been alluded to is fully illustrated in the works of Sir E. Landseer. Examine carefully the "Fireside Party," No. 90: here the hairy texture of the veritable race of Pepper and Mustard is given as it were hair by hair, yet it is achieved at once by a dexterous use of the painter's brush. Or turn from this work to the "Tethered Rams," No. 95, where the fullest truth of woolly texture is obtained by simply applying with a full brush the more solid pigment into that which has already been laid on as a ground with a large admixture of the painter's vehicle: days might be spent endeavouring to arrive at a result which the painter has achieved at once. The early works of this painter are a complete study for lighthanded and beautiful execution; they look imitatively perfect, yet many instances are known of his extreme rapidity of execution. In the collection of the late Mr. Wells, of Redleaf, among many other works by this artist are two peculiarly illustrating this quality. One is a spaniel rushing out of a thicket

with a wounded rabbit: the rabbit and dog are the size of life, they have the fullest appearance of completeness, yet the picture was painted in two hours and a half. The other picture is a fallow deer the size of life, painted down to the knees: Mr. Wells used to relate that on leaving the house to go to Penshurst Church the panel for this picture was being placed on the easel by his butler, and on his return, in about three hours, the picture was complete,—so complete indeed that it is more than doubtful if equal truth of imitation could have resulted from a more laboured execution, or that the Vicar's remark would apply to it, that "the picture might have been better had the painter taken more pains."

To study a painter's progress in executive skill is also a source of much interest and pleasure, easily attained by all who will seek to enjoy it. Let the visitor, for example, examine Mulready's picture of the "Fight Interrupted," No. 139, which was painted in 1815, and then pass to his picture of the "Wedding Gown," No. 145, painted thirty years later, in 1846, and compare the two merely as to modes of painting, that is to say, the use of the brush and the application of the pigments. The most unpractised eye will see that the earlier work is painted without much variety in a broad simple manner, the touch is flat and decisive with a degree of sameness, and the painting rather solid throughout, glazing having been little resorted to. If he now turn to the "Wedding Gown," he cannot but observe the wondrous richness and lustre which arise from the varied methods of execution adopted: some of the colours are as brilliant as precious stones from being laid pure and transparent over a white ground, some have a deep and intense richness from a semi-solid pigment having been used in a like manner. The lustre of the bride's dress is owing to the amber hue having been produced by glazing, while the brilliant red of the wood is the effect of a pure pigment on a luminous ground. In the dress of the errand boy a marvellous texture has been obtained by elaborate stippling with broken tints, while on the other hand the effect of hair has been given as dexterously as in the happiest of Landseer's works, in the little sleeping dog on the floor. It is true that all that has been described will not at once be understood, or the means by which it is arrived at appreciated, but blind indeed must be the observer who does not see the wondrous handicraft that has been achieved by thirty years of patient study; achieved, moreover, at the

same time with the perfection of those higher qualities of feeling and invention which are more especially the birthright of genius.

These preliminary remarks on the oil paintings will, it is hoped, enable visitors to examine with some degree of method and with increased interest the various works in the Collection. The several qualities of beauty, expression, and feeling have been discussed and shown to appeal more or less to all alike, while other qualities of the painter's art, such as those of imitation and execution, have been shortly explained in order to invite attention to them. There are yet others which might have been entered upon, such as colour, composition, &c.; but as these would have required a lengthened consideration, they are left to the study and observation of those whose love of art leads them to endeavour to enter thoroughly into those qualities which contribute to its true excellence.

Before concluding these remarks on the oil pictures, it may be proper to notice those few among them which show evident signs of dilapidation and decay, since such may lead to the false inference that British pictures are not painted in a manner to insure that permanency which was attained by the old Masters in their works.

It has been supposed that the vehicle or medium used by our painters is an unsafe one, and that this is the cause of the changes that are taking place; but this is not the case (see page 80). It is now well known that most of the mischief to our pictures has resulted from the use of bituminous pigments, such as mummy, asphaltum, &c., and which is now entirely discontinued.

These pitchy pigments, from their very nature, never harden, but retain a tendency to fluidity from heat, and to contract and expand under alternations of temperature; unlike the metallic and earthy pigments, which, mingled with the oils and resins of the painter's vehicle, become harder and drier by age and exposure. Unfortunately, these bituminous pigments were very tempting to the painter, forming the coolest and most transparent browns; and hence, from the time of Sir Joshua Reynolds until within the last twenty years, they were much used for the luminous shadows, and even in the solid lights, by many painters. Pictures so painted often remain apparently sound, and little outward change is visible until it becomes necessary to varnish them, when the soft bituminous layer yields to the strong contraction of the varnish, and a fearful

disruption takes place. This result was seen in the "Portia and Bassanio" of Newton, No. 166, and in "The Refusal," by Wilkie, No. 226. (Vide pp. 92, 112, and note, p. 80.)

In all cases, the evils arising from the use of asphaltum were greatly increased when the successive paintings were too hastily applied ere the previous one had had time to dry. Wilkie is known to have so used it on the "Refusal." The picture was nearly completed in a solid manner of execution, and silvery tone, when he became enamoured of the rich, juicy manner of Ostade, and sought rapidly to change the appearance of his work by successive paintings *into* asphaltum, each succeeding colour being applied as rapidly as the under one would film over; and hence, the much to be regretted dilapidation of the picture. As he was pleased with the expression of the principal female head, he forbore to touch it; and this and some few other parts remain quite uninjured; while the hands of the father, much of the figure of Duncan Gray, and almost all the background were, probably, enriched greatly for a short time, but seriously injured for futurity by these re-paintings.

One of the landscapes by Mulready, No. 135, is also somewhat cracked from the use of asphaltum; but the companion picture is in the soundest state; and as he entirely gave up the use of this dangerous pigment, all the other works are in beautiful preservation, and with every prospect of being as durable as the best pictures of the Flemish and Dutch schools. Moreover, bituminous colours have of late years been entirely shunned by all our best artists.

The works of Turner have failed from different and more complicated causes: sometimes from the intervention of water-colours between two layers of oil colour, when the upper one is sure to separate. More frequently, perhaps, from the practice of working hastily on his pictures, with various media, on the "varnishing days," producing by scumblings and thin paintings, effects as beautiful as they were evanescent.* Imperfectly united to the prior paintings, these change by time or have in some cases been *partially* removed by the picture-cleaner, and the work left in a state from which it is hopeless to advance or to recede.

* He would frequently go round to his brother painters and seize upon any colour on their palettes which gave him pleasure; and irrespective of the medium with which it had been tempered, remove it to his own, and transfer some of it to the picture he was at that time working on.

That the vehicle used has little to do with the failure of particular pictures is shown by the thoroughly sound state of works painted with totally different mediums. Those by Leslie, for instance, which are painted with a mastic magilp; those of Mulready, painted with copal varnish; those of Landseer, which show neither crack nor flaw, though painted with mastic magilp; most of those of Webster, of Stanfield, and others: in fact, in all cases where there has been a restrained use of the medium, and wherein the use of bitumen or asphaltum has been abstained from, the pictures are in a perfectly sound state, and have every appearance of durability.

In view, however, of the changes which time produces, more or less, in all pigments and vehicles, it would be extremely valuable, in the future interests of art, if painters would habitually affix to their pictures some memorandum of the mode in which they were executed, of the nature of the ground, and of the principal pigments, and, more especially, of the vehicle they employed. These would form reliable data for future artists, as each picture would register the results of a series of experiments, determining the durability of different modes of painting; the permanency of glazings, of scumblings, of thick or thin painting, of solidity or transparency, as well as of the materials used. One moment's reflection on the value we should attach to such facts connected with works of Van Eyck, of Rubens, of Bellini, or Titian, would be a sufficient argument to induce the general adoption of the practice.

The gallery in which the pictures and drawings are exhibited was erected under the superintendence and from the designs of Captain Fowke, R.E., from data furnished by Mr. Redgrave, who has also carried out the internal decoration and the hanging and arrangement of the works.

Notice.—One of the conditions inserted in the deed of gift of the pictures from Mr. Sheepshanks provides that no works shall be copied or engraved without the express permission of the Artist.

REPORT of the COMMISSION appointed to consider the subject of Lighting PICTURE GALLERIES by GAS.

The Commission, consisting of Professors Faraday, Hofmann, and Tyndall, Mr. R. Redgrave, R.A., and Captain Fowke, R.E.,—appointed for the purpose of reporting to the Lords of the Committee of Privy Council on Education *On the Lighting of Picture Galleries by Gas, and on any precautions (if necessary) against the escape of Gas, and the products of its combustion*—having met at various times and considered the subject referred to them now make the following report.

There is nothing innate in coal gas which renders its application to the illumination of Picture Galleries objectionable. Its light, though not so white as that of the sun, is equally harmless; its radiant heat may be rendered innocuous by placing a sufficient distance between the gas jets and the pictures, while the heat of combustion may be rendered eminently serviceable in promoting ventilation.

Coal gas may be free from sulphuretted hydrogen compounds, and in London is so at the present time; it then has little or no direct action on pictures. But it has not as yet been cleansed from sulphide of carbon, which, on combustion, yields sulphurous acid gas capable of producing 22½ grains of sulphuric acid per 100 cubic feet of present London coal gas.* It is not safe to permit this product of the combustion to come in contact with pictures, painted either in oil or water colours; and the Commission are emphatically of opinion that in every system of permanent gas lighting for Picture or Sculpture galleries, provision should be made for the effectual exclusion or withdrawal of the products of combustion from the chambers containing the Works of Art.

The Commission have examined the Sheepshanks Gallery as an experimental attempt to light pictures with gas, and are of opinion that the process there carried out fulfils the condition of effectually illuminating the pictures and at the same time removing the products of combustion. According to the indications of the thermometer required and obtained it does this in harmony with, and in aid of, the ventilation, and does not make a difference of more than one degree Fahrenheit, at the parts where the pictures are placed, between the temperatures before and after the gas is lighted.

Certain colour tests consisting of surfaces covered with white lead, or with vegetable and mineral colours (espe-

* Hofmann.

cially the more fugitive ones), and in which also boiled linseed oil, magilp, and copal varnish were employed as vehicles, had been prepared, and were, when dry, covered one-fourth with mastic varnish, one-fourth with glass, one fourth with both mastic varnish and glass, and one-fourth left uncovered. Sixteen of these have been placed for nearly two years in different situations, in some of which gas has been used, in others not. They give no indications respecting the action of coal gas (except injury from heat in one placed purposely very near to and above the gas burners), but seven of them show signs of chemical change in the whites, due to either a town atmosphere or want of ventilation. The most injured is that from the National Gallery, Charing Cross, and the next is from a country privy; the third, much less changed, is from the House of Commons; the fourth is from the Barber Surgeons' Hall; the fifth from the Bridgwater Gallery; the sixth from the Royal Society's Rooms, Burlington House; the seventh from the British Museum.

The remaining tests hung in,—

1. Sheepshanks Gallery, South Kensington;
2. Secretary's Room at South Kensington, where no gas is used;
3. Mr. Henry Drummond's Drawing-room at Albury Park, Surrey;
4. Sealed up and kept in a closet in the Secretary's Room at South Kensington;
5. Lambeth Palace, Vestibule of the Staircase;
6. British Institution, Picture Gallery;
7. Windsor Castle, Room with a North aspect without gas;
8. Mr. Thomas Baring's Picture Gallery, 41, Upper Grosvenor Street, frequently lit with gas,—

present no observable change in this respect.

Though apart from the especial subject submitted to the Commission the Members cannot resist a recommendation that this kind of trial, which is especially a painter's experiment, should be continued for a longer period, and indeed be carried out on a more extensive scale.

The Commission think it right to state that they were unanimous on all the points to which their attention had been called, or which are referred to in this Report.

(Signed) M. Faraday. Richd. Redgrave.
A. W. Hofmann. Francis Fowke, Capt. R.E.
John Tyndall.

South Kensington, 20th July 1859.

SPECIAL REPORTS of Professors FARADAY, HOFMANN, and TYNDALL, in reply to a request that they would reconsider the Report of 1859.

MY LORDS,

A Commission of which I was a member was appointed in the summer of 1859, to consider the lighting of picture galleries by gas, and the manner in which that object had been obtained in the Sheepshanks Gallery at Kensington. The Commission made their report in favour of that application on the 20th of July 1859.

I have been desired to re-observe the gallery with reference to the temperature communicated by the gas to the woodwork nearest to it. By the application of thermometers against the woodwork above and nearest to the gaslights, it has been ascertained that at the present date the action of the heat after an hour's continuance has been an elevation of temperature equal occasionally to 12° or 13°, *i.e.*, the woodwork which before gas lighting was at 71° became 84° in the course of an hour or so, and did not rise after any longer time. In the Sheepshanks Gallery the skylight is double, and serves as the hot air exit passage. The air in that passage being 75° before lighting became 91° an hour after, and rose no higher. The part of the gallery below the top of the pictures was not raised in temperature more than two degrees by the lighting of the gas.

I have no change to make in any of the conclusions contained in the former report; but on looking at the Sheepshanks Gallery at this time as an experimental attempt to light pictures by gas, I am still of opinion that the process there carried out fulfils the condition of effectually illuminating the pictures and at the same time removing the products of combustion; but I desire to add the recommendation that the roofs of such galleries be of iron.

A paper has also been submitted to me containing letters by Mr. Braidwood and Mr. Sydney Smirke of the 11th and 12th April 1861, regarding the application of gas to the lighting of the British Museum; it forms a report to the Trustees. The British Museum and the Kensington Galleries differ so much that opinions proper to the one may have no application to the other. Many of the objections made by Mr. Braidwood in respect of the British Museum, of which case alone he speaks, are met by Mr. Smirke—as the removal of all mischievous vapours and the safe conduction and

dispersion of heat—objects which can be attained, according to Mr. Smirke, by sufficient contrivance and outlay. But I should greatly hesitate to recommend gas lighting in the British Museum against the opinion of the architect, who alone is aware of the construction of the building and also of the dangers by fire which it may involve. Further, I am very strongly against the common practice of erecting a church or other building by one set of hands under one mind, and then giving it over to another authority and set for the introduction of gas apparatus and pipes, or pipes of hot air or water (frequently at high temperatures and pressures) into parts and places where no intention respecting them had existed before, where no preparation had been made for them, and where the final arrangements must partake more of accident and risk, than of premeditation and forethought.

I have, &c.

July 11, 1861. (Signed) M. FARADAY.

Royal College of Chemistry,

MY LORDS, July 11, 1861.

I have been requested to peruse letters addressed by Mr. Braidwood and Mr. Sydney Smirke to the Principal Librarian of the British Museum on the proposal of lighting that institution by gas, and to reconsider, with special reference to the opinion expressed therein, the conclusions arrived at by a Commission, consisting of Professors Faraday and Tyndall, Mr. Redgrave, R.A., Captain Fowke, R.E., and myself, appointed for the purpose of reporting to the Lords of the Committee of Privy Council on Education *On the Lighting of Picture Galleries by Gas, and on any precautions* (*if necessary*) *against the escape of Gas, and the products of its combustion.*

With the view of obtaining additional information upon this subject, I have carefully examined the indications of the thermometers in the several galleries at the South Kensington Museum, registered in exposed parts of the room, and on the principal of the roof between the two skylights whilst the galleries were lighted.

I have also examined the temperature between the skylights during the day time, and find that this morning (July 11) between 11 and 12 o'clock, the sun being frequently clouded, the temperature of this space was 95°, actually a few degrees higher than the highest temperature

registered during the evening when the gaslights were burning.

Having thus carefully considered the question addressed to me, I do not see any reason to alter or qualify the opinion expressed in the report above referred to.

I have, &c.

(Signed) A. W. HOFMANN.

MY LORDS,

I have this day reperused the Report on the Illumination of the Picture Galleries of the South Kensington Museum, bearing date the 20th of July 1859, and beg to state that I see no reason to deviate from the opinion embodied in that report.

With reference to the question raised by the letter of Mr. Braidwood, to which my attention has been directed, I have to state, that with the observed temperatures of those portions of the gallery which are most exposed to the action of the gas before me, it is my opinion that no danger can arise from such elevations of temperature as the gas, applied as at present, is competent to produce.

Such elevations of temperature are indeed very much less than those effected by the solar heat in a room roofed by glass upon an ordinary summer's day. In presence of these facts I do not hesitate to express the decided opinion that no danger is to be apprehended from the mode of illumination now in use at South Kensington.

I have, &c.

(Signed) JOHN TYNDALL.

Thursday, 11th July 1861.

EXTRACT from the Report of the Inspector General for Art. (Eleventh Report of the Science and Art Department, for 1863, Appendix, page 144).

As Keeper of the Sheepshanks pictures, I approach with some diffidence one subject connected with my duties, feeling its importance in relation to the future disposal of the British pictures belonging to the nation.

During the last two or three years the Trustees and Director of the National Gallery have taken a course which appears to have given much satisfaction to the public, and to fulfil the just expectations of British artists—that of purchasing, as opportunities arose, fine works of deceased British painters, to supplement the collections already belonging to the nation by gift or purchase—and the question suggests itself, as to how these collections may be combined and brought into unity with one another and with the National Gallery. There can be no reasonable doubt that our National Gallery should include *some* of the works of eminent *deceased* artists of the British school, as is the case with those of French artists in the National Gallery of the Louvre. But a National Gallery cannot be supposed to include,—

First. Works by living artists, however eminent.

Secondly. More pictures by any one artist than are sufficient properly to represent him according to his rank and position with regard to the art of all ages.

Thirdly. Works of artists which, whatever temporary reputation they may have had, are not of sufficient excellence to form part of a gallery of paintings of all schools and all periods.

The Sheepshanks and Vernon, Turner, &c., collections, though placed under separate control, contain works in all these categories; and, if it were advisable to bring them into unity, Mr. Sheepshanks, although he intended his pictures to form part of a national collection, has especially guarded those of his gift remaining at Kensington. What, then, could be done with the surplus in the event of any possible arrangement being practicable to bring the chief works of the best artists into *the* National Gallery?

Here again the practice followed in France might afford some suggestions towards a solution of the difficulty. There the pictures of living French artists are deposited in the Luxembourg, only to be removed into the Louvre when

time and the death of the artist have established their reputation, and given them a title to be so placed.

Would it be possible that, while the general collection of British pictures should remain at South Kensington, any arrangement could be entered into by which the National Gallery—wherever placed—should select from time to time representative works of the most eminent British painters from any of these collections, the rest, combined with the works of British artists, forming a separate gallery?

Such a question might properly be remitted to competent authorities to decide.

A CATALOGUE

OF

THE NATIONAL GALLERY OF BRITISH ART

AT

SOUTH KENSINGTON.

N.B.—The catalogue is arranged alphabetically under the names of the various painters, the numbers being only the registering number of each work. All the works contained in the Catalogue are not to be found at any given time on the walls of the South Kensington Museum: many are circulated on loan to the provinces, and are indicated by the words "*In circulation.*"

Works which their proprietors have permitted to be exhibited for a limited period, for the gratification and instruction of the public, have the name of the owner added to the title affixed to the frame, and are not to be found in the Catalogue.

In numbering the acquisitions since 1868, the year is indicated thus—"Barker, 222/71."

OIL PAINTINGS.

BARKER.

THOMAS BARKER (known as "Barker of Bath") was born near Pontypool, Monmouthshire, in 1769; lived most of his life at Bath; he was self-taught, studied at Rome, and exhibited for many years at the Royal Academy and British Institution. "The Woodman" is the best known of his pictures. He executed a large number of ornamental designs for various manufactures. There is at Bath a large historical fresco, "The Massacre of the Sciotes," which he painted on the wall of his house (Doric House) in 1825. He died at Bath 11th December 1847.

2/71. A BOY EXTRACTING A THORN FROM HIS FOOT.

Canvas, $52\frac{3}{4} \times 44\frac{1}{4}$, upright. Signed at back. Dated 1810.

Given by Mr. C. T. Maud.

223/71. LANSDOWN FAIR.

Canvas, $29\frac{3}{4} \times 40\frac{3}{4}$, oblong. Signed, and dated 1812.

Given by Mr. C. T. Maud.

224/71. SHEEP-WASHING.

Canvas, $27\frac{3}{4} \times 40\frac{3}{4}$, oblong. Signed, and dated 1807.

Given by Mr. C. T. Maud.

BARRY.

JAMES BARRY, R.A., was born at Cork 11th October 1741; went to Dublin in 1763, exhibited a picture, and was introduced to Edmund Burke, who enabled him to study at Rome for five years. He returned in 1770; painted classical and historical subjects; occupied six years in painting a series of pictures ("Human Culture") for the great room of the Society of Arts in the Adelphi. He was elected A.R.A. in 1772, R.A. in 1773, and Professor of Painting in 1782; quarrelled with the Academy, and was expelled. He died in Castle Street, Oxford Street, February 22, 1806, and was buried in St. Paul's.

564/70. PORTRAIT OF HIMSELF.

Canvas, $16\frac{1}{2} \times 13\frac{1}{2}$, upright. *Parsons Bequest.*

BIRD.

EDWARD BIRD, R.A., was born at Wolverhampton, on 12th April 1772. His early practice of art was as a tray painter in the manufactory still known as the "Old Hall," in his native town. Subsequently he settled at Bristol as a teacher of drawing, and there commenced painting small domestic pieces. About 1807 he began to exhibit, first in the provinces, and afterwards at the Royal Academy, of which he was elected an Associate in 1812, and an Academician in 1815. Unfortunately he forsook the subjects of every day life, in which his strength really lay, to paint historical works beyond his power. He died at Bristol on 2nd November 1819, in his 48th year, and was buried in the cloisters of Bristol Cathedral.

246. IDLENESS.—INTERIOR OF A COTTAGE.—To the left of the picture is a fire-place, by the side of which a girl sits asleep in negligence of her work. Various objects are strewn about in disorder.

Oak panel, $16\frac{3}{8} \times 12\frac{3}{8}$, oblong.

Given by Mr. Charles Roberson, 1865.

BOADEN.

JOHN BOADEN, portrait painter; exhibited at the Royal Academy and Society of British Artists, 1812–1838; died in 1839.

1411/69. PORTRAIT OF THE REV. CHAUNCY HARE TOWNSHEND (the donor).

Canvas, $29\frac{3}{4} \times 24\frac{3}{4}$, upright. *Townshend Bequest.*

/69. PORTRAIT OF CONSTANTINE SOTĒRĒS.

Canvas, 36 × 28, upright. *In circulation.*
Townshend Bequest.

BONINGTON.

RICHARD PARKES BONINGTON was born at Arnold, near Nottingham, Oct. 25, 1801, and died in London, Sept. 23, 1828. Buried in St. James's Church, Pentonville. He studied his art in France, where his works had much influence on the rising school of landscape painters.

1. SUNSET.—A slight sketch.

Millboard, $10\frac{3}{4} \times 12\frac{3}{4}$, oblong. *In circulation.*
Sheepshanks Gift.

BRANDARD.

ROBERT BRANDARD was born at Birmingham in 1805. In 1824 he came to London, and was for a short time under E. Goodall, studying as a landscape-engraver, in which art his works are well known; latterly he occasionally painted landscapes. He died 7th January 1862.

2. HASTINGS FROM THE CASTLE HILL.—The castle is seen on the right. The view is looking towards St. Leonards.

Canvas, $16 \times 11\frac{3}{4}$, oblong. Signed. *In circulation.*
Sheepshanks Gift.

3. THE EAST CLIFF, HASTINGS.—Cottages and fishing boats beneath the cliff.

Canvas, 16 × 12, oblong. Signed, and dated 1834. *In circulation.* *Sheepshanks Gift.*

4. THE PRIORY, HASTINGS.—View looking towards the old town.

Canvas, 24 × 18, oblong. *In circulation.* *Sheepshanks Gift.*

BROOKS.

THOMAS BROOKS, born at Hull in 1818, was at one time a pupil of H. P. Briggs, R.A. He settled in London in 1845, and exhibited "The Dawn of Love" at the Royal Academy in the following year. Many of his paintings have been engraved.

241. THE DAWN OF LOVE.—Two Scottish peasants, a youth and a maiden, are conversing near a spring in a glen. The girl stands leaning against a bank on the right of the picture: her pitcher, placed under the spring, is

running over. The youth is seated on a stone on the left looking up at the girl, who turns her head away. His bonnet, plaid, and stick, with a sleeping dog, make up the accessories.

Canvas, 44 × 34, upright. Signed T. Brooks, 1846. *In circulation.* *Given by Mr. Christopher Pearse*, 1864.

BURNET.

JAMES M. BURNET, the youngest brother of John Burnet, was born at Musselburgh in 1788, and studied in the Trustees' Academy in Edinburgh. He came to London in 1810, and, after giving great promise as an artist, died at Lee, Kent, July 27, 1816, at the early age of 28. Buried in Lewisham churchyard.

5. LANDSCAPE, WITH CATTLE.—Three cows on the margin of a river; a white windmill across the stream in the distance.

Panel, 10¼ × 13½, oblong. *In circulation.* *Sheepshanks Gift.*

5.* EVENING—MILKING TIME.—A farm-yard; a black cow lies in the foreground. On the right, farm-boys are riding a horse to the water.

Panel, 14¾ × 17, upright. *In circulation.* *Sheepshanks Gift.*

BURNET.

JOHN BURNET was born near Edinburgh, March 20, 1784, and studied as an engraver there under Mr. R. Scott, attending also the Trustees' Academy where he was a companion of Wilkie. On his arrival in London he commenced engraving Wilkie's pictures. His success in his first start led him to practise painting; the picture of "The Greenwich Pensioners," the companion print to Wilkie's "Chelsea Pensioners," being painted, as well as engraved, by himself. Mr. Burnet also wrote many valuable works on art. He died in London at Stoke Newington, 29th April 1868.

6. COWS DRINKING.—Four cows are drinking at a pool in the foreground.

Panel, 22¼ × 15¼, oblong. Signed, and dated 1817.

Sheepshanks Gift.

7. THE FISH MARKET AT HASTINGS.—Under the cliff at Hastings; the boats are drawn up on the shore, and the fish being parcelled out for sale. A rapid sketch on the spot.

Canvas, 18 × 24, oblong. *In circulation.* *Sheepshanks Gift.*

CALLCOTT.

SIR AUGUSTUS WALL CALLCOTT, R.A., was born at Kensington Feb. 20, 1779, and at first studied for the musical profession under Dr. Cooke. He is said to have changed his profession from his admiration of some designs for Robinson Crusoe, by Stothard. He became a student of the Royal Academy in 1797, was elected an Associate in 1806, and an Academician in 1810. In 1837 he received the honour of knighthood from the Queen. His general practice was landscape painting, but late in life he painted several large figure subjects. He died at Kensington, Nov. 25, 1844. Buried in Kensal Green Cemetery.

8. ITALIAN LANDSCAPE.—Composition. Cows are standing in the pool of a river which runs into the picture, and is crossed by a bridge.

Millboard, $8\frac{3}{4} \times 7\frac{1}{4}$, oblong. *Sheepshanks Gift.*

9. A BRISK GALE.—A Dutch East Indiaman landing passengers. A Dutch-built vessel is running into port on the right; on the left passengers are landing from a vessel of great length. Exhibited at the Royal Academy, 1830.

Canvas, $41 \times 26\frac{1}{4}$, oblong. *Sheepshanks Gift.*

10. SLENDER AND ANNE PAGE.

"*Anne.*—Will't please your worship to come in, Sir?
"*Slender.*—No, I thank you, forsooth, heartily; I am very well.
"*Anne.*—The dinner attends you, Sir.
"*Slender.*—I am not a hungry, I thank you, forsooth. Go, sirrah, for all you are my man; go, wait upon my cousin Shallow."
Merry Wives of Windsor, Act i. Scene 1.

Panel, 28×20, oblong. *Sheepshanks Gift.*

11. DORT.—A sunny meadow spotted with cattle forms the foreground; on the right two cowherds at their meals. Dort is seen across the river in the distance. Exhibited at the Royal Academy, 1842.

Panel, $30 \times 12\frac{1}{2}$, oblong. Signed, and dated 1841.
Sheepshanks Gift.

12. FALSTAFF AND SIMPLE.—Falstaff replies, on the part of the Fat Woman of Brentford, to Simple's questions. Exhibited at the Royal Academy, 1835.

"*Simple.*—**** About Mistress Anne Page; to know if it were my master's fortune to have her, or no?
"*Falstaff.*—'Tis, 'tis his fortune.
"*Simple.*—What, Sir?
"*Falstaff.*—To have her,—or no: Go, say, the woman told me so."
Merry Wives of Windsor, Act iv. Scene 5.

Paper, fastened on canvas, $14\frac{3}{4} \times 17\frac{1}{2}$, upright. *In circulation.*
Sheepshanks Gift.

13. A Sea Port.—Gale rising. On the left a jetty with several fishermen watching a vessel running into port.

Canvas, 16 × 12, oblong. *Sheepshanks Gift.*

14. The Inn Door.—Gravesend. Peasants baiting their horses.

Millboard, 11¾ × 4½, oblong. *Sheepshanks Gift.*

15. A Sunny Morning.—A group of cattle are standing among some rushes in a still pool. The landscape sleeps in the sunny mists of a summer's morning. Exhibited at the Royal Academy, 1813.

Canvas, 27 × 35¾, oblong. *Sheepshanks Gift.*

16. Coast Scene, with Shrimper. The sea is darkened by a rising gale, the opposite shores of the bay are mountainous.

Canvas, 14½ × 10, oblong. *In circulation.* *Sheepshanks Gift.*

1422/69. Landscape. Wood under a Stormy Sky. Sketch.

Panel, 9⅜ × 12½, oblong. *In circulation.* *Townshend Bequest.*

CARPENTER.

Margaret Sarah Carpenter, the daughter of Captain Geddes, was born at Salisbury in 1793, and first studied art from the collections at Longford castle, near Salisbury, the seat of the Earl of Radnor. In 1814 Miss Geddes came to London and three years later married Mr. W. H. Carpenter, late Keeper of the prints and drawings in the British Museum. For more than half a century she was a frequent exhibitor of portraits at our principal exhibitions. She died in London 13th November 1872.

17. Devotion.—St. Francis. A life-size study of a head in the attitude of prayer; in the hand a crucifix. Exhibited at the British Institution, 1822.

Canvas, 25 × 30, upright. Signed, and dated 1821.
Sheepshanks Gift.

18. The Sisters.—Portraits of the artist's two daughters. Two young ladies are looking over a folio book. Exhibited at the British Institution, 1840.

Panel, 14 × 12, oblong. Signed, and dated 1839.
Sheepshanks Gift.

19. Ockham Church.—A slight sketch.

Panel, 8 × 10, upright. *In circulation.* *Sheepshanks Gift.*

512/70. An Old Woman Spinning.

Canvas, 30 × 26, upright. *Parsons Bequest.*

CHALON.

JOHN JAMES CHALON, R.A., was born at Geneva, March 27, 1778. He was elected an Associate of the Royal Academy in 1827, and an Academician in 1841, and died November 14, 1854. He was buried in Highgate Cemetery. In 1855 his works, together with those of his brother Alfred, were exhibited at the Society of Arts, Adelphi.

234. HASTINGS.—FISHING BOATS MAKING THE SHORE IN A BREEZE.—On the right the town and church of Hastings are seen under a gleam of sun. Three fishermen are drawing a net on shore. On the left several fishing boats are running in shore before the wind.

Canvas, $52\frac{1}{2} \times 84$, oblong. Signed J. J. Chalon, 1819.
Bought at the sale of the artist's works, 1861.

35. VILLAGE GOSSIPS. — On the left of the picture three females are in earnest conversation in front of a cottage. A large group of trees occupies the centre of the picture, beneath which a waggon and some farm horses are resting in the shade; beyond are the farm buildings in the bright sunshine.

Canvas, $41\frac{1}{2} \times 35\frac{3}{4}$, upright. Signed J. J. Chalon, 1815.
Bought at the sale of the artist's works, 1861.

"Few painters had so great a range of subject. In his figures, his animals, his landscapes, and his marine pictures, we recognize the hand of a master and a mind that fully comprehended what it placed before us.

"In his execution he did not aim at elaborate and minute finish, though some of his small landscapes, immediately from nature, prove that this was quite within the power of his hand; but, whether he is minute or slight, his touch is always that of a painter who thoroughly understands what he is doing.

"For more than forty years he was a constant attendant at the meetings of the Sketching Society, of which he was an original member."

C. R. LESLIE in *Art Journal*, 1855, p. 24.

CHILDE.

ELIAS CHILDE, member of the Society of British Artists; exhibited for the last time in 1848.

3/69. MOONLIGHT.—A Composition.

Panel, $8\frac{3}{4} \times 6\frac{3}{4}$, upright. *In circulation.* *Townshend Bequest.*

CLAXTON.

MARSHALL CLAXTON, born at Bolton, Lancashire, May 12, 1813, was a pupil of John Jackson, R.A. He obtained a prize at the Cartoon Exhibition in Westminster Hall. He attempted the establishment of a School of Art in Australia. His principal works were commissioned by the Baroness Burdett Coutts, and are in her possession. "The Sepulchre" was exhibited at the International Exhibition of 1862.

251. THE SEPULCHRE.—The dead body of our Lord is laid in front upon a white drapery, the upper portion of the body,

shoulders, and head being supported by a squared stone on the left of the picture; the crown of thorns and the nails are at the feet of the figure on the right. Two angels hover above the body, and occupy the upper right-hand portion of the work.

Canvas, $68\frac{3}{4} \times 49\frac{3}{4}$, oblong. The upper portion of the sight of the frame is elliptical. *Given by the artist*, 1867.

905/75. A CHILD'S HEAD.

Canvas, $20\frac{1}{2} \times 16\frac{1}{2}$, upright. Painted in 1833. *In circulation. Bought.*

CLEVELEY.

JOHN CLEVELEY was born in London about 1745, and was brought up in the dockyard at Deptford. He went with Lord Mulgrave on a voyage to the North Pole, as draughtsman, in 1774, and also accompanied Sir Joseph Banks to Iceland. He died in London, June 25, 1786. His works are generally painted in water-colours.

250. A LAUNCH AT DEPTFORD DOCKYARD ABOUT 1760.—The dockyard is seen across the river. On the right of the picture a ship is being launched with flags, &c. flying. Boats occupy the water in front, and on the left is a ship, full-rigged, lying at anchor.

Canvas, $42 \times 70\frac{1}{2}$, oblong. *Bought.*

CLINT.

GEORGE CLINT, A.R.A., was born in Brownlow Street, London, April 12, 1770. Like Turner, he was the son of a hairdresser. He tried various occupations in the beginning of his career, and practised mezzotinto engraving. From this he was led to portraiture, more especially to portraiture of actors. He was elected an Associate of the Royal Academy in 1821, but resigned some years before his death, which took place at Pembroke Square, Kensington, May 10, 1854.

20. PORTRAITS OF CHARLES YOUNG AS *HAMLET* AND MISS GLOVER AS *OPHELIA*. Exhibited at the Royal Academy, 1831.

Ophelia.—"My Lord, I have remembrances of yours,
That I have longed long to re-deliver;
I pray you, now receive them."

Hamlet, Act iii. Scene 1.

Canvas, 40×50, upright. *In circulation.* *Sheepshanks Gift.*

21. SCENE FROM "PAUL PRY."—Liston, Madame Vestris, Miss Glover, and Mr. Williams. Exhibited at the Royal Academy, 1831.

(A Room at Hardy's.—*Paul Pry, Col. Hardy, Eliza, and Phœbe.*)

"*Col. H.*—You abominable person! how dare you open my daughter's room door?

" *Paul Pry.*—If there's no one concealed there, why object?
" *Col. H.*—True, if there's no one concealed there, why object?
" *Phœbe.*—I wonder, sir, you allow of such an insinuation *(places herself before the door)*. No one shall enter this room; we stand here upon our honour."

Canvas, 24 × 50, upright. *Sheepshanks Gift.*

22. La Palermitana.—A Lady in the dress of Palermo.

Canvas, 24½ × 30, upright. *In circulation.* *Sheepshanks Gift.*

23. Scene from the Comedy of "The Honeymoon."

(*The Count concealed behind his portrait.*)

Volante.—" Confess that I love the Count! A woman may do a more foolish thing than fall in love with such a man, and a wiser one than to tell him of it.—(*Looks at the picture.*) 'Tis very like him."

The Honeymoon, Act ii. Scene 3.

Canvas, 28 × 21½, oblong. *In circulation.* *Sheepshanks Gift.*

253. Portrait of Mr. John Bell, the Publisher. (1746–1831.)

Canvas, 50 × 40, upright. *Given by Mr. Charles Masters*, 1868.

COLLINS.

Charles Allston Collins, born at Hampstead, 25th January 1828; son of W. Collins, R.A., and brother of Wilkie Collins. First exhibited at the Royal Academy in 1847; abandoned painting in 1855, in which year the " Good Harvest of 1854 " was exhibited, and devoted himself to literature; contributed to periodicals and published novels. Married a daughter of the late Charles Dickens. Died 9th April 1873. Buried in Brompton Cemetery.

4/69. The Good Harvest of 1854.

Canvas, 17¼ × 13¾, upright. Signed, and dated 1854.
Townshend Bequest.

COLLINS.

William Collins, R.A., was born in Great Titchfield Street, London, Sept. 18, 1788, and entered as a student of the Royal Academy in 1807. In 1814 he was chosen an Associate, and in 1820 an Academician. In 1836 Collins visited Italy, where a severe illness, caught by imprudently sketching in the noonday sun, laid the foundation of the disease of which he died, in Devonport Street, Hyde Park Gardens, February 17, 1847. Buried in the cemetery of St. Mary's, Paddington. On his return from Italy, Collins changed his style for a year or two, but reverted to those truly English subjects which had won him his solid reputation, and which employed his pencil to the last.

24. The Villa d'Este, Tivoli.—Looking from the gardens, through a group of tall cypresses, to the waterfall. Exhibited at the Royal Academy, 1842.

Panel, 11⅞ × 16, upright. *In circulation.* *Sheepshanks Gift.*

25. THE CAVES OF ULYSSES AT SORRENTO, NAPLES, THE BIRTH-PLACE OF TASSO.

> . . . "Not a cliff but flings
> On the clear wave some image of delight.
> . . . Here, methinks,
> Truth wants no ornament : in her own shape
> Filling the mind, by turns, with awe and dread."

The caves are on the left of the picture, on the right a wide expanse of sea, with Naples in the distance.

Panel, 25 × 16, oblong. Signed, and dated 1843.
Sheepshanks Gift.

26. SORRENTO, BAY OF NAPLES.—On the left, under a chestnut tree, a Friar is reading to children ; on the right the sea is seen.

Panel, 16 × 11¾, upright. Signed, and dated 1841. *In circulation.* *Sheepshanks Gift.*

27. RUSTIC CIVILITY.—Three children hold open a gate in a green lane for a passenger, whose shadow is projected on the foreground. The picture is very agreeable for colour, and the actions of the children are simple and natural.

Panel, 24 × 18, oblong. Signed, and dated 1833.
Sheepshanks Gift.

28. HALL SANDS, DEVONSHIRE.—An old fisherwoman with her pony is about to cross a rustic bridge over a runnel in the sands, which extend to a great breadth in the distance.

Canvas, 16½ × 21½, oblong. Signed, and dated 1846.
Sheepshanks Gift.

29. THE STRAY KITTEN.—A group of children are enticing a stray kitten with a pan of milk.

Panel, 24 × 18, oblong. Signed, and dated 1835. *In circulation.* *Sheepshanks Gift.*

30. BAYHAM ABBEY, NEAR TUNBRIDGE WELLS.—The remains of the abbey are seen across a piece of artificial water, on which is a punt with lads fishing. A sketch for a larger picture in the possession of the Marquess Camden.

Panel, 18 × 13¾, oblong. Signed, and dated 1836.
Sheepshanks Gift.

31. SEAFORD, COAST OF SUSSEX.—From the top of the cliffs the view is over an extensive sandy bay. The painter has given a beautiful effect of cloud-shadows passing over the sea. Exhibited at the Royal Academy, 1844. The

study for the figures in this picture is among the Drawings, No. 10.

Canvas, $36\frac{1}{2} \times 27\frac{1}{2}$, oblong. Signed, and dated 1844.
Sheepshanks Gift.

32. COTTAGE INTERIOR.—An interior, with woman peeling apples, said to be a portrait of the artist's mother.

Panel, $15 \times 11\frac{1}{2}$, oblong. Signed, and dated 1814.
Sheepshanks Gift.

383/69. EEL POTS.

Panel, $8\frac{3}{8} \times 11\frac{7}{8}$, oblong. *In circulation. Townshend Bequest.*

393/69. LANDSCAPE — THE GIPSY CAMP. (The Figures by Frederick Goodall, R.A.)

Panel, $7 \times 13\frac{1}{4}$, oblong. *In circulation. Townshend Bequest.*

418/69. CROSSING THE BRIDGE.

Panel, $8\frac{3}{8} \times 7\frac{3}{4}$, upright. *In circulation. Townshend Bequest.*

CONSTABLE.

JOHN CONSTABLE, R.A., was born June 11, 1776, at East Bergholt in Suffolk, where his father was a miller. His love for the scenery of his native place is shown from the many works painted from its vicinity.

He became a student of the Royal Academy in 1799, but devoted himself to the study of landscape. After some delay in acknowledging his merits, he was elected an Associate in 1819 and an Academician in 1829. He died suddenly in London, April 1, 1837, a few nights after the close of the school of the Royal Academy at Somerset House, in which he was the last visitor.

33. SALISBURY CATHEDRAL.—The cathedral, one of the most perfect in England, occupies the middle ground of the picture; high trees bordering a meadow form the foreground. This picture was painted for a bishop of the diocese, who, finding some trivial fault with the dark cloud behind the cathedral, declined to take it. It is one of the painter's best works. Exhibited at the Royal Academy, 1823.

Canvas, 34×42, oblong. Signed, and dated 1823.
Sheepshanks Gift.

34. DEDHAM MILL.—The mill is seen on the right across the pool of a lock, and Dedham Church in the centre of the

picture. This mill formerly belonged to Constable's father, and he himself worked in it.

Canvas, 30 × 21¼, oblong. Signed, and dated 1820.
Sheepshanks Gift.

35. HAMPSTEAD HEATH.—In the foreground two men with a cart and two horses are loading gravel. Exhibited at the Royal Academy, 1830. There is a great difference in manner observable between this picture and No. 36, exhibited three years earlier.

Canvas, 31 × 24, oblong. Signed on the back.
Sheepshanks Gift.

36. HAMPSTEAD HEATH.—Looking from the hill towards the country; two donkeys are grazing in the foreground. Exhibited at the Royal Academy, 1827.

Canvas, 30½ × 21, oblong. *Sheepshanks Gift.*

37. BOAT BUILDING, NEAR FLATFORD MILL.—In the middle of the picture a large barge is being constructed in a dry dock.

Canvas, 24½ × 20¼, oblong. *Sheepshanks Gift.*

38. WATER MEADOWS, NEAR SALISBURY.—A broad stream flows across the foreground, over which the eye is carried to rich grass meadows.

Canvas, 18 × 21¼, oblong. *Sheepshanks Gift.*

This picture was very highly esteemed by the late C. R. Leslie, R.A., author of "The Life of Constable."

1417/69. STACKING HAY.

Millboard, 4½ × 6¾, oblong. *In circulation. Townshend Bequest.*

516/70. FARM-HOUSE WITH WATERWHEEL; CATTLE IN THE FOREGROUND.

Canvas, 24 × 20, upright. *In circulation. Parsons Bequest.*

COOKE.

EDWARD WILLIAM COOKE, R.A., the son of an eminent engaver, was born in London in 1811. His first works in art consisted in drawing the plants illustrating the Botanical Cabinet and Loudon's Encyclopedia. He afterwards turned his attention to shipping and craft, of which he etched and published a large collection. In 1832 he commenced painting in oil; and at various times visited Italy and France in the prosecution of his art. He was elected an Associate of the Royal Academy in 1851, and an Academician in 1863.

39. LOBSTER POTS.—In the foreground a lobster taken in a wicker pot is contrasted with one hanging over the edge of the iron pot in which it has been boiled. Exhibited at the British Institution, 1836. There is a study for the picture among the Water-colour Drawings, No. 17.

Canvas, 21 × 15½, oblong. *Sheepshanks Gift.*

40. MENDING THE BAIT NETS.—Shanklin, Isle of Wight. A fisherman and child are mending the nets in a rough shed beneath the cliffs. Exhibited at the Royal Academy, 1836. There is a sketch for the picture among the Water-colour Drawings, No. 18.

Canvas, 31 × 16¾, oblong. Signed, and dated March 1836. *In circulation.* *Sheepshanks Gift.*

41. BRIGHTON SANDS.—Fishermen are landing fish from a vessel which has just come on shore. Exhibited at the British Institution, 1838. There is a sketch for the picture among the Water-colour Drawings, No. 15.

Canvas, 30 × 25½, oblong. Signed, and dated December 1837. *Sheepshanks Gift.*

42. THE ANTIQUARY'S CELL.—A room containing a collection of armour, china, and old furniture, arranged in picturesque disorder. Exhibited at the British Institution, 1836. There is a sketch for part of the picture among the Drawings, No. 105.

Panel, 29¾ × 22¾, oblong. *In circulation.* *Sheepshanks Gift.*

43. MONT ST. MICHEL, NORMANDY.—It is low water; a waggon and company of peasants are crossing the sands to the Mount. Exhibited at the British Institution, 1832.

Canvas, 31½ × 21½, oblong. Signed, and dated 1831. *Sheepshanks Gift.*

44. A MACKEREL ON THE SEASHORE.

Panel, 10 × 7, oblong. Signed, and dated 1827. *In circulation.* *Sheepshanks Gift.*

45. PORTSMOUTH HARBOUR—THE HULKS.—The large old hulk, in picturesque decay, occupies the centre of the picture. There is a sketch for this picture among the Water-colour Drawings, No. 106.

Panel, 16 × 11¾, oblong. *Sheepshanks Gift.*

46. HASTINGS FROM ALL SAINTS CHURCH.—The church is seen on the right, the view is down the opening towards the sea. Painted on the spot.

Millboard, 14 × 10, oblong. *In circulation.*
Sheepshanks Gift.

47. WINDMILLS. BLACKHEATH.—A small sketch.

Paper, 7 × 11, oblong. *Sheepshanks Gift.*

48. CHUB.—Painted at Redleaf, in Kent.

Millboard, 20 × 15, oblong. *In circulation.* *Sheepshanks Gift.*

49. PORTSMOUTH HARBOUR—"THE VICTORY."—The "Victory" is in the mid-distance; in front is a vessel running out of harbour.

Panel, 16 × 11¾, oblong. *In circulation.* *Sheepshanks Gift.*

These pictures are painted in mastic magilp; latterly pictures by this painter are in copal.

COOPER.

ABRAHAM COOPER, R.A., was born in Red Lion St., Holborn, Sept. 8, 1787. He began to study art in 1810. In 1817 he was elected an Associate of the Royal Academy, and an Academician in 1820. Died at Greenwich, 24th December 1868. Buried in Highgate Cemetery.

50. A DONKEY AND SPANIEL.—An ass tied in a stable. In the foreground a spaniel lying on a yellow stable jacket.

Panel, 12 × 9, upright. Signed, and dated 1818.
Sheepshanks Gift.

51. GREY HORSE AT A STABLE DOOR.—A horse, with cart harness, is about to enter the stable.

Panel, 12 × 9, upright. Signed, and dated 1818. *In circulation.*
Sheepshanks Gift.

COPE.

CHARLES WEST COPE, R.A., was born at Leeds in 1811, and educated at the grammar school in that town. He came to London at the age of 15, and entered as a student at the Royal Academy in 1828. Early in life he visited Rome and Venice, and on his return, with a picture painted in Italy, was soon appreciated by the public. In the national competition of 1843 for decorating the Houses of Parliament, he was successful in obtaining one of the highest prizes, for a cartoon of "Trial by Jury," and received commissions to paint in fresco in the House of Lords. He was elected an

Associate of the Royal Academy in 1843, and an Academician in 1848, and he has painted several subjects from British history in the Houses of Parliament.

52. PALPITATION. — A young lady, inside the hall door, anxiously waits for a letter, while the postman discusses the direction with an old servant who has answered his knock. Exhibited at the Royal Academy, 1844. A study in chalk for the head of the principal figure will be found among the Drawings, No. 20.

Panel, $22\frac{3}{4} \times 30$, upright. Signed, and dated 1844.
Sheepshanks Gift.

53. "THE YOUNG MOTHER."—A young wife, seated on a sofa, nurses her infant. Exhibited at the Royal Academy, 1846.

Panel, gesso ground, 10 × 12, upright. Signed, and dated 1845. *Sheepshanks Gift.*

54. THE HAWTHORN BUSH.—

"The hawthorn bush, with seats beneath the shade,
For talking age and whispering lovers made."
Goldsmith's "Deserted Village."

The subject was first treated as an etching in the illustrations of the poem published by the Etching Club, and afterwards expanded into this picture. Exhibited at the Royal Academy, 1842. Painted with mastic magilp.

Canvas, $34\frac{1}{2} \times 42$, oblong. Signed, and dated 1842. *In circulation.* *Sheepshanks Gift.*

55. MAIDEN MEDITATION.—A female, with a veil thrown back from the face, is reading from a book with clasps. Exhibited at the Royal Academy, 1847. Painted at once on a gesso ground.

Canvas, $15\frac{1}{2} \times 25\frac{1}{4}$, upright. Signed, and dated 1846.
Sheepshanks Gift.

56. BENEFICENCE.

"Help thy father in his age, and forsake him not in thy full strength."

A young girl supporting her aged father up the steps of the church porch. Exhibited at the Royal Academy, 1840.

Panel, $17\frac{3}{4} \times 27\frac{1}{2}$, upright. Signed, and dated 1840.
Sheepshanks Gift.

57. ALMSGIVING.

"He that hath pity upon the poor lendeth unto the Lord; and that which he hath given will he pay him again."—*Prov.* xix. 17.

A female surrounded by various persons whom she is relieving. Exhibited at the Royal Academy, 1840.

Panel, 18 × 27½, upright. Signed, and dated 1839.

Sheepshanks Gift.

58. L'ALLEGRO.

"So buxom, blithe, and debonair."—*Milton*—"L'Allegro."

Exhibited at the Royal Academy, 1848.

Panel, 18¼ × 28, upright. Signed, and dated 1848.

Sheepshanks Gift.

59. IL PENSEROSO.

"But hail, thou goddess, sage and holy,
Hail, divinest Melancholy!

. . . . .

Come, but keep thy wonted state,
With even step and musing gait,
And looks commercing with the skies,
Thy rapt soul sitting in thine eyes:
There, held in holy passion still,
Forget thyself to marble ———." *Milton*—"Il Penseroso."

Exhibited at the Royal Academy, 1848.

Canvas, 18¼ × 28, upright. Signed, and dated 1847.

Sheepshanks Gift.

60. MOTHER AND CHILD.—The mother is hushing the child to sleep on her shoulder. The picture was lined when in an unfinished state, which turned the greys brown-green, so that they had to be repainted. Exhibited at the Royal Academy, 1853.

Thin canvas, gesso ground, 10 × 14¼, upright. Signed, and dated 1852. *Sheepshanks Gift.*

CORBOULD.

RICHARD CORBOULD, born in London, April 18, 1757; landscape and portrait painter in oil and water colours; excelled as a book illustrator. Died at Highgate, July 27, 1831.

522/70. VIEW AT HAMPSTEAD.

Canvas, 23½ × 19½, oblong. Signed, and dated 1806. *In circulation.* *Parsons Bequest.*

CRANCH.

JOHN CRANCH, born at Kingsbridge, Devon, Oct. 12, 1751; an amateur who painted portraits, and sometimes history; excelled in what were called "poker pictures;" lived for many years at Bath, and died there, February, 1821.

1406/69. PLAYING WITH BABY.

Panel, 10¾ × 15, oblong. Signed, and dated 1795. *In circulation.* *Townshend Bequest.*

CRESWICK.

THOMAS CRESWICK, R.A., was born at Sheffield, in Yorkshire, in 1811, whence he removed to Birmingham, having made

some progress in landscape painting. Thence he removed to London, and became an exhibitor at Suffolk Street, and afterwards at the Royal Academy. He constantly devoted himself to landscape art; occasionally, however, painting in conjunction with Ansdell and Frith. He was elected an Associate of the Royal Academy in 1842, and an Academician in 1851. Died at Linden Grove, Bayswater, December 28, 1869. Buried in Kensal Green Cemetery.

61. A Scene on the Tummel, Perthshire.—A mountain stream rushing over rocks into a quiet pool forming the foreground. Exhibited at the Royal Academy, 1844.

Canvas, 28 × 36, upright. *Sheepshanks Gift.*

62. A Summer's Afternoon.—On the right a stream discharges itself into a lake over a bed of rocks. On the left cattle standing in the water; a girl knitting watches them. Exhibited at the Royal Academy, 1844.

Canvas, 40 × 50, oblong. Signed, and dated 1844.

Sheepshanks Gift.

CROME.

John Crome (known as "old Crome") was the son of a publican, and born at Norwich, Dec. 21, 1769. He bound himself apprentice to a house-painter, and by casual association with Ladbrooke, whose age and tastes were similar, became an artist. He studied landscape painting in the picturesque environs of Norwich, where he eventually founded a school of painters whose works have marked local characteristics. He died at Norwich, April 22, 1821.

63. Moonlight, near Yarmouth.—The moon is seen rising behind a group of alders in the foreground. Across a stream a windmill and group of boats are lighted by its beams.

Canvas, 14¼ × 12¼, oblong. *In circulation.*

Sheepshanks Gift.

64. A Woody Landscape.—A group of oaks form the left of the picture; a gleam of light in the mid-distance is seen through their dark stems. A labourer and two children are passing along the road.

Canvas, 15¼ × 19¼, upright. *Sheepshanks Gift.*

75. Forest Scene, with Oak Trees.

Canvas, 29 × 24¼, upright. *Bought.*

CRUIKSHANK.

George Cruikshank, born in Bloomsbury, London, Sept. 27, 1792, was the son of a water-colour draughtsman and caricaturist. While still a youth he designed for children's books, &c. He has illustrated numberless periodical and other works, satirical,

humorous, &c., including "The Queen's [Caroline] Matrimonial Ladder," "Points of Humour," "Life in London," "Mornings in Bow Street," "Oliver Twist," and "Sketches by Boz." Of late years he has turned his attention to oil painting, producing "The Worship of Bacchus" (in the National Gallery), and many other pictures.

1405/69. CINDERELLA.

Panel, 17 × 21, oblong. Signed, and dated 1854.

Townshend Bequest.

DANBY.

FRANCIS DANBY, A.R.A., was born near Wexford, Nov. 16, 1793, and studied in the Royal Dublin Society's Schools. His picture of "Disappointed Love" is one of his earliest works; painted prior to "Sunset after a Storm at Sea," which gained him much reputation, and was purchased by the late Sir Thomas Lawrence, P.R.A. As a painter of poetical landscapes he has no competitor. He was elected an Associate of the Royal Academy in 1825, and died at Exmouth Feb. 9, 1861.

65. DISAPPOINTED LOVE.—A young girl with dishevelled hair sits in deep despondency on the brink of a dark pool overhung with trees; beside her lies a miniature and some well-worn letters, one of which she has just torn and cast upon the dark still waters. Exhibited at the Royal Academy, 1821.

Panel, 24¾ × 32, oblong. *Sheepshanks Gift.*

66. CALYPSO'S ISLAND.—On the sandy shore Calypso grieves for her lost lover. Trees grow down to the water's edge, behind which the sun is setting among craggy rocks over the tumbling waves of the land-locked bay.

Canvas, 33 × 46, oblong. Signed. *Sheepshanks Gift.*

67. LIENSFORD LAKE, NORWAY.—"A sudden storm, called a flanger, passing off, an effect which occurs on these lonely lakes nearly every day in autumn." Exhibited at the Royal Academy, 1841.

Canvas, 33½ × 46, oblong. Signed. *Sheepshanks Gift.*

1382/69. THE UPAS OR POISON TREE OF THE ISLAND OF JAVA.

"This fabulous tree was said to grow on the Island of Java, in the midst of "a desert formed by its own pestiferous exhalations. These destroyed all "vegetable life in the immediate neighbourhood of the tree, and all animal "life that approached it. Its poison was considered precious, and was to be "obtained by piercing the bark, when it flowed forth from the wound. So "hopeless, however, and so perilous was the endeavour to obtain it, that only "criminals sentenced to death could be induced to make the attempt, and

" as numbers of them perished the place became a valley of the shadow of " death, a charnel field of bones. . . . The poison seeker is in the fore- " ground, about halfway down into the cavernous pit, and has just arrived " within view of the tree, and within the influence of the pestiferous vapour. " He turns sickening from the sight ; for at his feet are the bodies of several " of his latest predecessors, while around the fearful tree the ground is white " with the dry-bleached bones of multitudes who have gone before him, and " perished at the moment they had reached the goal."—*Century of Painters*, by R. and S. Redgrave, ii. 439.

Exhibited at the British Institution, 1820.

Canvas, 66½ × 92¾, oblong. *Townshend Bequest.*

DANIELS.

WILLIAM DANIELS, miniature painter; chiefly painted small whole lengths in oil; practised for some time at Liverpool.

64/72. PORTRAIT OF THE LATE GEORGE STEPHENSON, Railway Engineer. (1781–1848.)

Canvas, 21¾ × 15¼, upright. *Given by Sir Joshua Walmsley.*

68/72. PORTRAIT OF THE LATE SIR JOSHUA WALMSLEY, M.P. (the donor). (1794–1871.)

Canvas, 36½ × 27¾, upright. *Given by Sir Joshua Walmsley.*

69/72. PORTRAIT OF THE LATE CHARLES KEAN AS *HAMLET.*

Canvas, 23½ × 17¼, upright. *Given by Sir Joshua Walmsley.*

70/72. PORTRAIT OF CAPTAIN WALMSLEY, R.N.

Canvas, 23¾ × 17½, upright. Signed and dated 1848. *Given by Sir Joshua Walmsley.*

371/72 PORTRAIT OF JAMES M. WALMSLEY, ESQ., as a boy.

Canvas, 20 × 14¾, upright. *Given by Sir Joshua Walmsley.*

DAVIS.

RICHARD BARRETT DAVIS, the eldest of nine sons, was born at Watford in 1782. At an early age he removed with his father to Windsor, and was placed under Mr. Evans of Eton. At the age of 19 he became a student of the Royal Academy, turned his attention to animal painting, and was much patronized by His Majesty George III. He died March 1854.

68. NEAR VIRGINIA WATER.—Two tall trees overshadow a cottage, backed by a part of the forest ; in the front is a pool of water covered with water-lilies—a boy fishing on the margin.

Canvas, 17 × 15½, upright. *In circulation.* *Sheepshanks Gift.*

DE WINT.

PETER DE WINT, born at Stone, Staffordshire, 21st January 1784, was the son of a physician of Dutch extraction. He was a pupil of J. R. Smith, crayon painter and engraver, and afterwards a student of the Royal Academy. He became a member of the Society of Painters in Water Colours, and for nearly 40 years was a contributor to its exhibitions. He married the sister of W. Hilton, R.A. He died at 40, Upper Gower Street, London, 30th June 1849, and was buried in the churchyard of the Savoy.

258/72. A CORN FIELD.

Canvas, $41\frac{1}{4} \times 64\frac{1}{2}$, oblong.
Given by Mrs. Tatlock, daughter of the Painter.

259/72. LANDSCAPE WITH LIGHTNING PLAYING, AND A HERMIT ENTERING HIS CAVE.

Canvas, $29\frac{1}{4} \times 41$, oblong. *Given by Mrs. Tatlock.*

260/72. HAYMAKING.

Canvas, $26 \times 38\frac{1}{4}$, oblong. *Given by Mrs. Tatlock.*

261/72. WOODY LANDSCAPE WITH WATER, AND A HORSEMAN ATTENDED BY DOGS.

Canvas, $41 \times 63\frac{1}{4}$, oblong. *Given by Mrs. Tatlock.*

DOUGLAS.

WILLIAM DOUGLAS, R.S.A., was born at Edinburgh ; Academician of the Royal Scottish Academy.

67/73. THE ALCHEMIST.

Canvas, $51\frac{1}{2} \times 39\frac{1}{2}$, upright. Signed, and dated 1855.
Bequeathed by Mrs. Jane Clara Fochetti.

DUNCAN.

THOMAS DUNCAN, R.S.A., A.R.A., was born at Kinclaven, Perthshire, May 24, 1807. He was first placed with a writer to the Signet, but afterwards allowed to follow his strong inclination for painting, studying under Sir W. Allan. He was elected an Academician of the Royal Scottish Academy in 1830, and in 1840 exhibited in London his picture of Prince Charles entering Edinburgh. In 1843 he was chosen an Associate of the Royal Academy of London. Died at Edinburgh, May 25, 1845.

69. THE WAEFU' HEART.

"I gang like a ghaist, and I carena to spin ;
I darena think on Jamie, for that wad be a sin.
. . . . . .
I wish I were deed, but I'm no like to dee,
And why do I live to say, Wae 's me."—*Auld Robin Gray.*

The waefu' wife is seated on a low chair beside the fire in an attitude of deep despondency ; at her feet is a shepherd's colly dog. Exhibited at the Royal Academy, 1841.

Panel, $23\frac{1}{2} \times 30\frac{1}{2}$, upright. Signed, and dated 1841.
Sheepshanks Gift.

EASTLAKE.

Sir Charles Lock Eastlake, P.R.A., was born at Plymouth on 17 November 1793, and educated at the Charterhouse in London, and afterwards entered as a student of the Royal Academy. In 1817 he visited Greece and Italy in company with Barry, the architect, and Brockedon, and during a residence of several years in Italy painted numerous incidents of Italian life. In 1827 he was elected an Associate of the Royal Academy, and in 1830 an Academician ; and on the death of Sir M. A. Shee in 1850 became President of that body, and received the honour of knighthood. He contributed many valuable works to the literature of art. He died at Pisa on 24 December 1865. Buried at Kensal Green.

70. A Peasant Woman fainting from the Bite of a Serpent.—"Nina Raniere, a young peasant woman of the Roman State, while kneeling before a chapel of the Madonna, was bitten by a viper ; she sank into a lethargy in a short time, and, it is said, died two days after." Exhibited at the Royal Academy, 1831.

Canvas, $22 \times 18\frac{3}{4}$, upright. Signed, and dated 1831.
Sheepshanks Gift.

71. An Italian Contadina and her Children.—Exhibited at the British Institution, 1824.

Canvas, $18\frac{1}{4} \times 14\frac{1}{2}$, upright. Signed, and dated Rome, 1823.
Sheepshanks Gift.

ETTY.

William Etty, R.A., was the son of a miller and spice maker of York, where he was born March 10, 1787. He was apprenticed to a printer, and served a long and weary period to that trade ; but at 19, by the help of his relatives, he was enabled to leave it, and to study art in London. In 1807 he entered as a student of the Royal Academy, and continued to study there during the rest of his life. He visited Italy in 1816 and 1822, and on his return in 1824 he was elected an Associate of the Royal Academy, and in 1828 an Academician. He died in his beloved city of York, November 13, 1849, and was buried there in the churchyard of St. Olave's.

72. The Head of a Cardinal.—A study from life of a head, with crimson habit. Exhibited at the Royal Academy, 1844.

Millboard inlaid in panel, $7\frac{1}{2} \times 9\frac{7}{8}$, upright. *Sheepshanks Gift.*

73. CUPID SHELTERING PSYCHE.—Cupid drawing an embroidered robe about the youthful Psyche to shelter her from a rising storm; in the distance a little figure is seen herding sheep. Exhibited at the British Institution, 1823.
Panel, 17 × 13¼, upright. *Sheepshanks Gift.*

1390/69. STUDY OF A MAN'S HEAD.
Panel, 10½ in. diam. *In circulation.* *Townshend Bequest.*

1392/69. HEAD OF A MONK.
Canvas, 12 × 10½, upright. *In circulation.* *Townshend Bequest.*

1421/69. STUDY OF THE NUDE MALE FIGURE.
Millboard, lined with canvas, 12 × 10½, upright. *In circulation.* *Townshend Bequest.*

225/71. THE DELUGE; a nude female figure.
Panel, 24¾ × 26¾, oblong. Signed at back, and dated 1815. *Given by Mr. C. T. Maud.*

1607/71. NUDE FEMALE FIGURE—a life study.
Panel, 24⅞ × 18⅞, upright. *In circulation.* *Bought.*

811/73. NUDE FEMALE, half reclining on the ground and contemplating a crucifix.
Canvas, 21¼ × 37⅛, oblong. *In circulation.* *Bought.*

FIELDING.

ANTHONY VANDYKE COPLEY FIELDING, born in 1787; pupil of John Varley; principally distinguished as a water-colour painter of landscapes and sea pieces; President of the Society of Painters in Water Colours. Died at Brighton, 3rd March 1855. Buried at Hove.

408/69. MOUNTAIN LANDSCAPE.
Panel, 5 × 8½, oblong. *Townshend Bequest.*

FRITH.

WILLIAM POWELL FRITH, R.A., was born at Harrogate in 1819; he came to London early, and was admitted a student of the Royal Academy in 1837, where he soon became an exhibitor. He was elected an Associate in 1845, and an Academician in 1853. The thoroughly English character of his subjects has made his works great favourites with the public.

74. HONEYWOOD INTRODUCING THE BAILIFFS TO MISS RICHLAND AS HIS FRIENDS.

"*Honeywood.*—Two of my very good friends, Mr. Twitch and Mr. Flanigan. Pray, gentlemen, sit without ceremony."

"*Miss Richland* (aside).—Who can these odd-looking men be? I fear it is as I was informed."

"*Bailiff.*—Pretty weather, very pretty weather for the time of year, madam."

Goldsmith's "*Good-natured Man,*" Act iii. Scene 1.

On the left two bailiffs, grotesquely attired, bow awkwardly to Miss Richland, who curtsies, introduced by Honeywood; Miss Richland's servant is behind her. Exhibited at the Royal Academy, 1850.

Canvas, 41 × 28, oblong. Signed, and dated 1850.

Sheepshanks Gift.

FUSELI.

HENRY FUSELI, R.A., was born at Zurich, Feb. 7, 1741; son of a painter; educated at the College of Zurich; came to England, and encouraged by Reynolds to devote himself to art; travelled in Italy for some years. He returned to England, and exhibited the "Nightmare" at the Royal Academy in 1782; painted for Boydell's Shakespeare; was elected A.R.A. 1788, and R.A. 1790. He projected his "Milton Gallery," and produced several pictures in illustration of that poet. He was appointed Professor of Painting 1799, and Keeper of the Royal Academy in 1804. He published a new edition of Pilkington's "Dictionary of Painters," edited the English version of Lavater's "Physiognomy," and engaged in many other literary works. He died at the house of the Countess of Guilford, Putney Heath, 16th April 1825, and was buried in St. Paul's.

5/69. HEAD OF A FEMALE.—Portion of the picture representing the Dream of Queen Katharine (?) (*See* Nos. 1386–7.)

Canvas, backed with millboard, 17½ in. diam.

Townshend Bequest.

6/69. PORTION OF A PICTURE REPRESENTING THE DREAM OF QUEEN KATHARINE. (*Henry VIII.*, Act iv. sc. 2.)

Canvas, 54½ × 40½, upright. *In circulation.*

Townshend Bequest.

7/69. PORTION OF A PICTURE REPRESENTING THE DREAM OF QUEEN KATHARINE. (*Henry VIII.*, Act iv. sc. 2.)

Canvas, backed with millboard, upright, 34 × 29¼. *In circulation.* *Townshend Bequest.*

GAINSBOROUGH.

THOMAS GAINSBOROUGH, R.A., was born at Sudbury, Suffolk, 1727; son of a crapemaker; educated at the Grammar School; began early to draw and paint; came to London about 1741; received some instruction from Gravelot, the engraver, and F. Hayman; commenced landscape and portrait painting. He returned to Sudbury about 1745, and married Margaret Burr; settled at Ipswich; removed to Bath 1760; came back to London in 1774, and lived in the west wing of Schomberg House (now part of the War Office), Pall Mall; elected R.A. on the foundation of the Royal Academy, 1768. He died in London, 2nd Aug. 1788, and was buried in Kew churchyard.

6/70. PORTRAIT OF MRS. GAINSBOROUGH, when young.

Canvas, 30 × 24½, upright. *In circulation.* *Parsons Bequest.*

GEDDES.

ANDREW GEDDES, A.R.A., was born in Edinburgh about 1789; came to London in 1814, and devoted himself to the pursuit of art, principally portrait painting and etching; elected A.R.A. 1832. Died in London 5th May 1844.

75. A MAN SMOKING.
Panel, 12 × 15, upright. *In circulation.* *Sheepshanks Gift.*

76. STUDY FROM GIORGIONE.
15¼ × 15. *In circulation.* *Sheepshanks Gift.*

GILPIN.

SAWREY GILPIN, R.A., was born at Carlisle, Nov. 11, 1733. He excelled in animal painting, principally in the portraiture of horses. He was elected an Associate of the Royal Academy in 1795, and an Academician in 1797. He died at Brompton, 8th March 1807.

238. COWS IN A LANDSCAPE.—Three red cows are in the foreground of a sunny landscape.
Canvas, 24½ × 18, oblong. *Bought at Mr. Allnutt's sale,* 1863.

GOSLING, W. W.

503/70. RIVER SCENE, WITH MEN IN A PUNT.
Canvas, 30 × 20½, oblong. Signed. *In circulation.*
Parsons Bequest.

HAYDON.

BENJAMIN ROBERT HAYDON was born at Plymouth, 26th January 1786, and became a student of the Royal Academy in 1805. He was distinguished by great enthusiasm for his art, and devoted himself principally to historical and sacred subjects on a grand scale. After a feverish and erratic career he was finally borne down by disappointment, and died 22nd June 1846.

252. CHRIST'S AGONY IN THE GARDEN.—Our Lord is kneeling. In the background the three Apostles are sleeping. On the right, Judas is seen advancing, followed by the soldiers and the people with lights, &c.
Canvas, 120 × 84, upright.
Given by Mr. J. C. Barratt, 1868.

HAYLLAR.

JAMES HAYLLAR, born at Chichester, 3rd of January 1829; studied under Mr. F. S. Cary, at the Royal Academy, and in Italy; first exhibited in 1850; commenced painting subject pictures about 1855.

1/74. GRANVILLE SHARP, THE ABOLITIONIST, RESCUING A SLAVE FROM THE HANDS OF HIS MASTER.
Canvas, 33⅝ × 43½, oblong. Painted at the suggestion of the late Mr. Cobden, M.P. Signed, and dated 1864.
Given by Mr. W. Hargreaves, 1874.

HAYTER.

Sir George Hayter, son of C. Hayter, portrait painter; was born in St. James's Street, London, Dec. 17, 1792; became student and medallist of the Royal Academy. He was appointed "Painter of Miniatures and Portraits to the Princess Charlotte and Prince Leopold of Saxe-Coburg," in 1815; studied at Rome, 1816–19, and at a later period again in Italy; elected Member of various Italian Academies. He was appointed "Principal Painter in Ordinary to Her Majesty," 1841; knighted in 1842; Knight of the Persian Order of the Lion and the Sun. He painted historical subjects, including "The Meeting of the First Reformed Parliament," and numerous portraits. He died in Marylebone, 18th January 1871.

0/72. The Angels Ministering to Christ.—St. Matt. iv. 11.
Canvas, 67 × 53½, upright. Signed, and dated 1849.
Given by Mr. Angelo C. Hayter.

HAYTER, JOHN.

7/71. Portrait of Viscountess Dungannon.
Canvas, 93 × 69½, upright. Signed, and dated 1839.
Given by Viscountess Dungannon.

HERING, GEORGE EDWARDS.

9/69. Bridge over a Stream.
Panel, 10½ × 19½, oblong. Signed, and dated 1847.
Townshend Bequest.

HILTON.

William Hilton, R.A., was born at Lincoln, 3rd of June 1786. He received instruction from his father, who was a portrait painter; was a pupil of J. R. Smith, and student of the Royal Academy; elected A.R.A., 1813; R.A., 1819; and Keeper of the Royal Academy in 1827. He painted historical, poetical, and sacred subjects. He died at 40, Upper Gower Street, 30th December 1839, and was buried in the churchyard of the Savoy.

7/72. Sampson and Delilah. (*After* Rubens.)
Canvas, 52½ × 78, oblong. *Given by Mrs. Tatlock.*

HOARE.

William Hoare, R.A., was born at Eye, Suffolk, 1706; pupil of Grisoni, an Italian painter living in London; afterwards went to Rome; on his return practised at Bath, principally as a portrait painter. He was eminent for his works in crayons; elected an original Member of the Royal Academy, 1769. He was father of Prince Hoare, the well-known amateur painter and author; died at Bath, Dec. 1792.

3/73. Head of a Girl wearing a White Hat.
Canvas, 16⅞ × 13½, upright. *Bought.*

HOLLAND.

James Holland was born at Burslem, in Staffordshire, October 17, 1800, and for some time practised as a flower painter on

china. He subsequently painted in water colours, exhibiting with the Old Society of Water Colour Painters. A prolonged visit to Italy led him to change his practice to landscape painting in oil. He died in London, Feb. 12, 1870.

79. NEAR BLACKHEATH.—A slightly painted landscape study from nature, being Blackwall Reach from Charlton Fields: on the right a pool and group of willows; some sheep on the left, and the Thames in the distance.

Canvas, $31\frac{1}{2} \times 19\frac{1}{2}$, oblong. *In circulation.* *Sheepshanks Gift.*

80. NYMWEGEN.—A broad expanse of river; on the right a quay, with some vessels unloading.

Canvas, $19\frac{5}{8} \times 13$, oblong. *In circulation.* *Sheepshanks Gift.*

HOPPNER.

JOHN HOPPNER, R.A.—Born in Whitechapel, London, April 4, 1758. He was at first a chorister in the Chapel Royal, but showing a strong inclination for art, King George III. made him a small allowance, and in 1775 he became a student of the Royal Academy, and gained the gold medal for oil painting in 1782. At first he tried landscape, but soon adopted portraiture as his profession, and succeeded in obtaining a large and fashionable practice. He began to exhibit at the Academy in 1780, and became portrait painter to the Prince of Wales about 1789. He was elected an Associate in 1793, and in 1795 a member of the Royal Academy. He died January 23, 1810, and was buried in the cemetery of St. James's Chapel, Hampstead Road. Hoppner succeeded best in his portraits of ladies and children. His best works are in St. James's Palace.

1439/74. PORTRAIT OF MISS MARY LINWOOD, artist in needlework (1755–1845). Miss Linwood's exhibition in Leicester Square, London, was for many years an attractive resort. It consisted of nearly 100 pictures in worsted work, copies from paintings by the best masters. The largest of these was finished by Miss Linwood when in her 75th year. At her death the collection was sold by auction, but the "Salvator Mundi," copied from Carlo Dolce, she bequeathed to the Queen.

Canvas, 36 × 28, upright. *Bequeathed by Miss Ellen Markland.*

HORSLEY.

JOHN CALLCOTT HORSLEY, R.A.—This painter, the grand-nephew of Sir A. W. Callcott, was born at Brompton, January 29, 1817; he studied in the schools of the Royal Academy. He was for some time one of the head masters of the School of Design at Somerset House. In the national competition of 1843, for decorating the Houses of Parliament, he was successful in obtaining one of the prizes, and received a commission to paint in fresco in the House of Lords. He was

elected an Associate of the Royal Academy in 1854, and an Academician in 1864.

81. THE CONTRAST: YOUTH AND AGE.—An old man and child entering the chancel door of a church. The old man pauses to look at a new made grave. Exhibited at the Royal Academy, 1840.

Panel, 16 × 18, upright. Signed, and dated 1839.
Sheepshanks Gift.

82. WAITING FOR AN ANSWER.—A retainer, waiting an answer for his master from the lady of the mansion, is seeking a reply to his own love question to my lady's maid. The background is from the garden door at Haddon Hall, Derbyshire. Exhibited at the British Institution, 1841.

Panel, 22 × 16½, oblong. *Sheepshanks Gift.*

83. THE RIVAL PERFORMERS.—A young page playing on a flageolet has excited the rivalry of a canary. The youth is arrested in his playing by the lady, his companion, who desires to listen to the notes of the bird. The background is from the beautiful recessed window in the "steward's parlour" at Haddon Hall. Exhibited at the British Institution, 1839.

Panel, 16 × 18, oblong. Signed, and dated 1839.
Sheepshanks Gift.

HOWARD.

HENRY HOWARD, R.A., was born on 31st January 1769. He studied art under Philip Reinagle, R.A. In 1791 he visited Italy and was associated with Flaxman, while both were studying at Rome. He began to exhibit regularly at the Royal Academy in 1796, and was elected an Associate in 1801. In 1808 he became an Academician. His subjects were chiefly of a classical and poetical character. He was appointed Secretary of the Royal Academy in 1811, and held that post until his death on 5th October 1847.

242. PEASANTS OF SUBIACO RETURNING FROM THE VINEYARD ON A HOLIDAY.—A group of figures (life size) are descending a mountain road, a female is holding a little boy, quite nude, on the shoulders of an older boy, who thus carries him "pick-a-back." The female has a basket containing grapes on her right arm, and the little boy's right hand is inserted in the basket amongst the vine leaves, while he carries a bunch of vine leaves in the other hand. A black and white dog is running and barking at the side of the group. The background is formed of a high mountain

peak ; a small roadside chapel or shrine being in the bottom of the valley.

Exhibited at the Royal Academy, 1808.

Canvas, 94 × 58, upright. *Bought.*

245. SABRINA.

"That with moist curb sways the smooth Severn stream.

and—

———" the nymphs that nightly dance
Upon thy streams with wily glance." *Milton's Comus.*

On the right Sabrina is seated, resting her arm on a water vessel. From the mouth of this vessel issues a stream which falls into the river occupying the foreground, and on which are water lilies, with two swans at the left corner. A group of dancing nymphs occupy the centre of the picture, and the moon is rising over a wooded landscape. A large willow overhangs the central group and foreground, its trunk forming the background to the figure of Sabrina. A harp is hung against the lower part of the trunk.

Exhibited at the Royal Academy, 1821.

Canvas, 56½ in. × 45 in., oblong.

Given by Sir W. Tite, M.P., 1865.

1397/69. PYGMALION.

Canvas, 20 × 24, oblong. *In circulation. Townshend Bequest.*

IBBETSON.

JULIUS CAESAR IBBETSON was born at Masham, in Yorkshire, Dec. 29, 1759, and died there, Oct. 13, 1817. The paintings of this artist usually represent English landscape enlivened with figures.

239. TIGERS IN A JUNGLE.—In a valley shaded by large trees growing out of rocks, are three tigers, two lying down and one advancing from the left.

Canvas, 20½ × 24½, upright. *In circulation.*

Bought at Mr. Allnutt's sale, 1863.

247. JACK IN HIS GLORY.—A pair horse hackney coach is driven by some drunken sailors returning from Peckham Fair. The coachman is inside. A sailor behind the coach is flourishing a cudgel, on the end of which is the wig of an old clergyman who is following the vehicle. On the right is a sailor dancing between two women, two fiddlers being behind the group fiddling under some trees. In the distance is the dome of St. Paul's, the river, &c. indicating a distant view of London. On the back of the picture is a written description, concluding with "A real Scene, painted by Julius Ibbetson, 1795, for Mr. Watson, Kingston-upon-Hull."

Panel, 24 × 17¾, oblong. *Bought.*

05/72. LANDSCAPE, WITH RUSTIC BRIDGE AND STREAM.
Canvas, 15 × 23, oblong. *Bought.*

72/72. THE MERMAID'S HAUNT.
Panel, 14¾ × 19, oblong. Signed. *Bought.*

JACKSON.

JOHN JACKSON, R.A., was the son of a tailor at Lastingham, in Yorkshire, where he was born May 31, 1778, and subsequently apprenticed to his father's trade. Through the kind patronage of Sir George Beaumont he was enabled to leave a business he disliked and to study art in the Royal Academy. He chose portraiture as his profession, and was elected an Associate of the Royal Academy in 1815, and an Academician in 1817; he subsequently visited Italy. Died at St. John's Wood, June 1, 1831.

84. PORTRAIT OF THE ARTIST.—A three-quarter head, life size.
Canvas, 25 × 30, upright. A canvas has been reversed, and the picture painted on the unprimed side. *Sheepshanks Gift.*

85. PORTRAIT OF THE LATE EARL GREY.—A three-quarter head, life size, of the distinguished Reform Peer.
Canvas, 25 × 30, upright. This picture has become injured from being painted with asphaltum. *Sheepshanks Gift.*

JUTSUM.

HENRY JUTSUM, born in London 1816; pupil of James Stark. Exhibited landscapes, (with figures) for many years at the Royal Academy and British Institution. Died at Hamilton Terrace, St. John's Wood, 3rd March 1869.

419/69. THE FOOT BRIDGE.
Canvas, 19¼ in. diam. *In circulation.* *Townshend Bequest.*

KAUFFMAN.

ANGELICA MARIA CATHERINE KAUFFMAN, R.A.—She was the daughter of a Swiss portrait painter, and born at Coire, the capital of the Grisons, October 30, 1740. Brought up to art from a child, she went with her father to Italy, and received much encouragement there as a portrait painter. Becoming acquainted with the wife of our ambassador at Venice, she accompanied her to England in 1765. In 1769 she was nominated one of the foundation Members of the Royal Academy; and the same year was deceived into a marriage with the valet of Count de Horn, who passed himself off as his master. Ill-treated by this impostor, he was at last induced to take himself off to Germany, and she was relieved of him for ever. She married a second time in 1780, Zucchi, a Venetian painter long resident in England, and in 1782 she retired with him and her father to Rome. There she

lived for 25 years in great popularity, dying November 5, 1807. Angelica Kauffman's works—chiefly portraits and classic subjects—are numerous, and many of them were engraved. She decorated a room for Queen Charlotte at Frogmore, still called the "Flower Room."

579/75. PORTRAIT OF EMMA HART, LADY HAMILTON (1761–1815).

Canvas, 18 × 13⅜, upright. Painted at Naples, 1796. *Bought.*

LAMBERT.

GEORGE LAMBERT, born in Kent in 1710. Painted landscapes, in which he imitated Gaspar Poussin, theatrical scenery, and, in conjunction with Samuel Scott, some East Indian views for the East India House, formerly in Leadenhall Street. Founder of the "Beefsteak Club." Died Nov. 30, 1765.

1431/70. LANDSCAPE WITH BUILDINGS, AND A RIVER WITH BATHERS.—In the foreground are two men, one of whom is drinking water from his hand (Gideon selecting his men?).

Canvas, 39½ × 49¾, oblong, Signed, but the signature scarcely legible. *Bought.*

LANCE.

GEORGE LANCE was born at Little Easton, near Colchester, March 24, 1802. He was for some time a pupil of Haydon, and also in the schools of the Royal Academy. Although especially eminent as a painter of still life, he from time to time produced subject pictures also. He died at Sunnyside, near Birkenhead, June 18th, 1864.

86. FRUIT.—A melon, grapes, plums, and filberts, grouped together. Exhibited at the British Institution, 1843.

Canvas, size 14 × 17, oblong. Signed G. L. Dated 1842. *Sheepshanks Gift.*

107/73. PORTRAIT OF HIMSELF.

Panel, 17½ × 13½, upright. About 1830. *In circulation.* *Bought.*

LANDSEER.

SIR EDWIN HENRY LANDSEER, R.A., youngest son of John Landseer, A.E., was born in London, 7th March 1802, and was very early taught to draw by his father, his taste leading him from the first to the study of animals, as will be seen by various drawings in this Collection, some made when he was only five years old. (*See* Drawings, Nos. 48 to 56.) He became a student of the Royal Academy in 1816; in 1826 he was elected an Associate, and in 1831 an Academician; in 1850 Her Majesty conferred on him the honour of knighthood. He declined the office of President of the Royal Academy, on the death of Sir Charles L. Eastlake in 1865. He died in London, at St. John's Wood Road, 1st October 1873, and was buried in St. Paul's Cathedral.

87. A Highland Breakfast.—This picture contains the varied incidents of a Highland breakfast. The mother has just moved her child from the cradle, and herself gives it its morning meal. Before her, on a three-legged stool, is her porridge, and in the background an oat cake on the girdle for the gude man. In front, three or four terriers and sheep dogs are breakfasting from a bowie of milk. One of them, lank and drawn, is at the same time giving their morning meal to three fat puppies. Exhibited at the Royal Academy, 1834.

Panel, 26 × 20, oblong. *Sheepshanks Gift.*

88. The Drover's Departure.—A Scene in the Grampians.—This picture contains a host of incidents arising out of the departure of the herds from the Highlands to the south. In the foreground the grandfather has his horn filled with Mountain Dew by his bonnie daughter, whose husband just behind her caresses the youngest child ere he starts: "Lad and lass foregather ere they part." The sheep, the bulls, and the goats are assembled in long droves. The old dog that is to accompany them suckles her puppies for the last time: in the foreground a hen drives one of them from her chickens. The Tethered Ram, No. 95, seems to have been studied for this picture. Exhibited at the Royal Academy, 1835.

Double canvas, 75¼ × 49½, oblong. *Sheepshanks Gift.*

89. "The Dog and the Shadow."—A dog with a piece of flesh in his mouth is crossing a brook by means of a fallen tree, and stops to gaze at the treacherous image of himself and his prize reflected in the stream. A worsted cap and some shoes on the bank indicate that some butcher's lad who has loitered to fish and bathe has been plundered meanwhile of his charge. Exhibited at the British Institution, 1826.

Panel, 18 × 22, oblong. Signed E. L., 1822. *Sheepshanks Gift.*

90. A Fireside Party.—In a rude bothy several terriers are coupled together, and are lying and sitting before the fire. To the left a dish and some household utensils. Painted from the dogs of Malcolm Clarke, Esq., of Inverness, and said to be the original Peppers and Mustards described by Sir Walter Scott in "Guy Mannering." Exhibited at the British Institution, 1829.

Panel, 14 × 10, oblong. *Sheepshanks Gift.*

91. "THERE'S NO PLACE LIKE HOME."—A Scotch terrier just returned to the barrel that forms his kennel, raises a whine of satisfaction. A snail crawling over the stone pavement hints at the abiding love of home. Exhibited at the British Institution, 1842.

Canvas, $29\frac{3}{4} \times 25$, oblong. *Sheepshanks Gift.*

92. "THE TWA DOGS."

"Upon a bonnie day in June,
When wearing thro' the afternoon,
Twa dogs, that were na thrang at hame,
Foregather'd ance upon a time.
——Wi' daffin weary grown,
Upon a knowe they sat them down,
An' there began a lang digression
About the lords o' the creation."—*Burns.*

Cæsar, represented by a noble Newfoundland dog,

"His locked, letter'd, braw brass collar
Shew'd him the gentleman and scholar,"

reclines on a sandy knoll, in easy conference with the "faithfu' tyke Luath."

Canvas, $21 \times 16\frac{3}{4}$, oblong. Signed E. L., 1822.
Sheepshanks Gift.

93. THE OLD SHEPHERD'S CHIEF MOURNER.—The shepherd's coffin rests near the ground in a rude cottage: it is covered by a plaid and a blanket, partially drawn aside, on which sits the dog of him that is at rest. It presses its breast lovingly against the coffin that contains all that remains of its late master, so faithfully served while in life, so truly mourned in death. On a three-legged stool, the clasped Bible and spectacles are laid, speaking of reverence and age; the stick and the bonnet, too, are there; and the rosemary sprigs spread upon the coffin-lid and floor tell of old world customs passing away or only held sacred in the solitary hills. Exhibited at the Royal Academy, 1837.

Panel, 24×18, oblong. *Sheepshanks Gift.*

94. A JACK IN OFFICE.—The "Jack in Office," a surly overfed cur, with an air of vulgar importance which is highly characteristic, guards the dog's meat barrow confided to his care. The barrow is furnished with all the necessaries of trade, painted with wondrous appreciation of their several qualities. The copper scales seem thin from constant wiping. On the left a lank, hungry hound stands with watering mouth over a skewer of meat in the master's basket. An old retriever, seated on his haunches, con-

descends to beg of the surly Jack; in the background a consequential and well-fed terrier scents the treat, but affects to despise it, while in front a puppy contents himself with feasting on a savoury skewer which has been thrown aside. This picture was treated as a political caricature by "H. B.," almost as clever as the work which originated it. Exhibited at the Royal Academy, 1833.

Panel, 26 × 19¾, oblong. *Sheepshanks Gift.*

95. TETHERED RAMS.—Two rams are tethered to an old fallen tree, and watched by two sheep dogs; in the mid-distance the flock are feeding under the care of a shepherd, who is talking to a Scotch lassie near him. A loch and mountains form the background. Exhibited at the Royal Academy, 1839.

Panel, 24 × 18, oblong. *Sheepshanks Gift.*

96. SANCHO PANZA AND DAPPLE.—Sancho leans upon Dapple, who is about to eat a crust that his master has spared him from his wallet.

Panel, 7½ × 6¼, upright. Signed E. L., 1824.
Sheepshanks Gift.

97. THE ANGLER'S GUARD.—A fine brown Newfoundland dog is seated with a white Italian greyhound watching the fish basket and utensils of an angler. Exhibited at the British Institution, 1824.

Panel, 5¾ × 5, oblong. *Sheepshanks Gift.*

98. A NAUGHTY CHILD.—A little boy squeezed up beside a doorpost exhibits a perfect state of "sulks." Exhibited at the British Institution, 1834.

Millboard, 15 × 11, upright. *Sheepshanks Gift.*

99. SUSPENSE.—A bloodhound watching at a closed door, within which some wounded knight has recently been borne. His gauntlets are left outside, and a torn eagle plume lies on the floor; the blood drops in a continuous line speak of the wounds he has received. Exhibited at the British Institution, 1834.

Panel, 35¾ × 27½, oblong. *Sheepshanks Gift.*

100. COMICAL DOGS.—Two wiry-haired terriers, the size of life, are seated side by side. The one has a Scotch bonnet on his head; the other a woman's cap and a short pipe in its mouth. One almost hears the light-hearted laugh of the

master, who has so decorated them. Exhibited at the British Institution, 1836.

Panel, 30 × 27½, oblong. *Sheepshanks Gift.*

101. YOUNG ROEBUCK AND ROUGH HOUNDS. — The young buck has been killed and fallen over some rocks; four hounds are gathered near the carcase. Exhibited at the British Institution, 1840.

Panel, 21 × 17, upright. *Sheepshanks Gift.*

102. THE EAGLE'S NEST.—The female eagle sits on the shelf of a rock above her eaglets, and screams to her returning mate. Exhibited at the British Institution, 1834.

Millboard, 14 × 10, oblong. *Sheepshanks Gift.*

LANDSEER.

CHARLES LANDSEER, R.A., the elder brother of the animal painter, was born in 1799, and early instructed by his father. In 1816 he became a student of the Royal Academy; in 1837 he was elected an Associate, and in 1845 an Academician. On the resignation of Mr. Jones, in 1851, he was appointed Keeper of the Royal Academy, an office which includes the duty of giving instruction in the antique school. He resigned it in 1873.

103. THE TEMPTATION OF ANDREW MARVELL.— Lord Danby offering a bribe of 1,000 guineas to the Member for Hull.

"Andrew Marvell represented Kingston-upon-Hull in the Parliaments of Charles the Second's time, and the Merry Monarch was much delighted with his lively conversation. On the morning, after an evening spent in Marvell's society, the King sent the Lord Treasurer Danby with a particular message from himself, to request his acceptance of 1,000 guineas. Marvell lodged on the second floor in a court near the Strand; his Lordship found him writing, and delivered his errand. 'Pray what had I for dinner yesterday?' said Marvell, appealing to the servant. 'A shoulder of mutton, sir.' 'And what have I to-day?' 'The remainder, hashed.' 'And to-morrow, my Lord, I shall have a sweet blade-bone broiled; and I am sure, my Lord, His Majesty will be too tender in future to bribe a man with golden apples, who lives so well on the viands of his native country.' The Lord Treasurer withdrew with smiles, and Andrew Marvell sent to his bookseller for the loan of a guinea."

Marvell is seated at a table. A female servant is bringing in his dinner. Lord Danby is seated opposite; behind are two of his pages who have carried the gold. Exhibited at the Royal Academy, 1841.

Double canvas, 50 × 40, oblong. *Sheepshanks Gift.*

104. STERNE'S *MARIA*.—Maria, seated in melancholy sadness on the roadside bank, holds her little wandering dog by a string. The dog is said to have been painted by Sir Edwin Landseer.

Canvas, 18½ × 22, upright. *Sheepshanks Gift.*

105. THE HERMIT.

"Far in a wild, unknown to public view,
From youth to age a rev'rend hermit grew;
The moss his bed, the cave his humble cell,
His food the fruits, his drink the crystal well:
Remote from man, with God he passed the days,
Prayer all his business, all his pleasure praise."—*Parnell.*

An aged man, in the dress of a Franciscan friar, is reading before a crucifix and skull. Exhibited at the Royal Academy, 1841.

Canvas, $18\frac{1}{2} \times 22$, upright. *Sheepshanks Gift.*

LAWRENCE.

SIR THOMAS LAWRENCE, P.R.A., was born at Bristol, May 4, 1769. His father was landlord of the White Lion Inn in that city, and afterwards of the Black Bear, Devizes. He was noted as a child for his talent for drawing likenesses; instructed by W. Hoare, R.A., of Bath; at an early age received from the Society of Arts their silver palette; was student of the Royal Academy in 1787; elected A.R.A., 1791, and R.A., 1794; succeeded Reynolds as painter to the King. At the Peace of 1814 he painted the portraits of illustrious persons, now at Windsor. He went in a professional capacity to the Congress at Aix-la-Chapelle, to Vienna, and Rome; knighted, 1815; succeeded West as President of the Royal Academy, 1820. He died 7th Jan. 1830, and was buried in St. Paul's.

04/70. HEAD OF AN OLD LADY.—Unfinished sketch.

Canvas, $23 \times 19\frac{3}{4}$, upright. *In circulation. Parsons Bequest.*

59/74. PORTRAIT OF SIR CODRINGTON EDMUND CARRINGTON, Chief Justice of Ceylon (d. 1849.)—Painted in 1801 or 1802.

Canvas, $29\frac{1}{4} \times 24\frac{3}{8}$, upright.

Bequeathed by Miss L. M. Carrington.

60/74. PORTRAIT OF PAULINA, FIRST WIFE OF SIR CODRINGTON EDMUND CARRINGTON.—Painted in 1801 or 1802.

Canvas, $29\frac{1}{4} \times 24\frac{3}{8}$, upright.

Bequeathed by Miss L. M. Carrington.

LEE.

FREDERICK RICHARD LEE, R.A., was born at Barnstaple, in Devonshire, 1799, and early entering into the army, served a campaign in the Netherlands; retiring from the service on account of ill health, he commenced art as a landscape painter, choosing for his subjects our native scenery. Some pictures of dead game, fish, &c., painted for the late Mr. Wells show that his power is versatile had he chosen to exercise it. He was elected an Associate of the Royal Academy in 1834, and an Academician in 1838. Latterly he has at times painted in conjunction with T. Sidney Cooper, R.A.

106. NEAR REDLEAF.—A sketch from nature on the Medway. An autumn study of oaks and alders on the banks of the river.

Panel, $8\frac{1}{2} \times 11\frac{1}{2}$, oblong. *In circulation.* *Sheepshanks Gift.*

107. GATHERING SEA-WEED. A wide expanse of sandy-shored bay, with shrimpers. On the right a low pier, a man and woman loading sea-wrack on to a cart with two horses. The scene is probably on the Lincolnshire coast. Exhibited at the Royal Academy, 1836.

Canvas, 30 × 36, oblong. Signed, and dated 1836.
Sheepshanks Gift.

108. A DISTANT VIEW OF WINDSOR.—From St. George's Hill. A sandy bank on the left; on the right, a road with extensive distance.

Millboard, 14 × 10, oblong. *Sheepshanks Gift.*

LESLIE.

CHARLES ROBERT LESLIE, R.A., was born in Clerkenwell, of American parents, in 1794, but quitted England in 1799 for Philadelphia, where he was educated. Returning to England in 1811, he studied art under West and Allston, and in the schools of the Royal Academy, of which body he was elected an Associate in 1821, and an Academician in 1826, and in 1847 undertook the duties of Professor of Painting, which, however, he resigned in 1852, and died in Abercorn Place, St. John's Wood, May 5, 1859. He contributed also to illustrate art by his pen in the "Hand-book for Young Painters," "The Life of Constable," and "The Life of Sir Joshua Reynolds, with notices of his contemporaries."

109. SCENE FROM "THE TAMING OF THE SHREW."

"*Petruchio.*—Braved in mine own house with a skein of thread!
Away, thou rag, thou quantity, thou remnant;
Or I shall so be-mete thee with thy yard
As thou shalt think on prating whilst thou liv'st!
I tell thee, I, that thou hast marred her gown.
"*Tailor.*—Your worship is deceived; the gown is made
Just as my master had direction:
Grumio gave order how it should be done.
"*Grumio.*—I gave him no order; I gave him the stuff."
Act iv. Scene 3.

Petruchio thrusts back the gown to the frightened tailor, whose blanched lips show his trepidation. Katharine sits on the left in no very happy musing mood, every line in her face portraying her temper, while she bites her jewelled necklace. The meat she was scarcely permitted to taste is on a table to the right, while Grumio near it joins in reviling the unhappy tailor. The much abused cap that "was

moulded on a porringer,—a velvet dish," is lying on the floor in front, and an attendant stoops to pick it up. Hortensio is seen in the background. This picture, painted in 1832, is a repetition with alterations of that in the Petworth Collection.

Canvas, oblong, 28×20½. *Sheepshanks Gift.*

110. THE PRINCIPAL CHARACTERS IN "THE MERRY WIVES OF WINDSOR."—The scene is not in the play, but is alluded to in Act i. Scene 2, as taking place in Page's house:—"There's pippins and cheese to come." At the table Page is sitting, and offers a cup of sack to Slender, who is waited upon by the stolid Simple. On the right, the fat knight jokes with the two "merry wives," and Bardolph, as a serving man, is talking to Page's son. Sweet Anne Page sits placidly beside her inapt wooer. At the foot of the table Justice Shallow and Parson Hugh observe Slender admiringly. The characters of the personages of the drama are admirably conceived. Exhibited at the Royal Academy, 1838.

Canvas, lined, 36¾×52½, oblong. *Sheepshanks Gift.*

11. "WHO CAN THIS BE?"—A portly burgomaster walking in some public garden with his handsome young wife receives a most courtly salute from a young gallant; the face of the husband shows evidently the puzzled expression indicated by the phrase "Who can this be?" while the wife puts on an unconscious look, and plays with her spaniel. Exhibited at the Royal Academy, 1839.

Canvas, 29×23, oblong. *Sheepshanks Gift.*

112. "WHO CAN THIS BE FROM?"—The lady seen in the last picture is now seated at her toilet; a serving wench brings in a letter. The mistress, curious, yet doubting, hesitates to receive it; in the background, the portrait of the old burgomaster looks frowningly down upon them. Exhibited at the Royal Academy, 1839.

Canvas, 29×23, oblong. *Sheepshanks Gift.*

113. MY UNCLE TOBY AND WIDOW WADMAN.

"'I am half distracted, Captain Shandy,' said Mrs. Wadman, holding up her cambric handkerchief to her left eye, as she approached the door of my Uncle Toby's sentry-box.—'A mote, or sand, or something, I know not what, has got into this eye of mine—do look into it—it is not in the white.' In saying which, Mrs. Wadman edged herself close in beside my Uncle Toby. . . . 'Do look into it,' said she. Honest soul! thou didst look into it, with as much innocency of heart as ever child looked into a raree show-box." *Tristram Shandy*, vol. 2, chap. 24.

"'I protest, Madam,' said my Uncle Toby, 'I can see nothing whatever in your eye.' 'It is not in the white,' said Mrs. Wadman. My Uncle looked with might and main into the pupil." *Leslie's Version.* *See* Autobiog. II., p. 212.

The simple-hearted soldier is seated in the narrow summer-house beneath the map of Dunkirk. The comely widow, pressed in close beside him, is drawing aside the lid from a bright eye, in which his intense gaze sees neither dust nor the love with which she so fondly hopes to inspire him.

Canvas, $22\frac{1}{2} \times 32\frac{1}{2}$, upright. Painted 1832. *Sheepshanks Gift.*

114. FLORIZEL AND PERDITA.

"*Perdita.*—. . . . O! Proserpina,
For the flowers now, that, frighted, thou let'st fall
From Dis's waggon . . . . . .
. . . . . these I lack,
To make you garlands of; and, my sweet friend,
To strew him o'er and o'er."

Winter's Tale, Act iv., Scene 3.

Perdita in the shepherd's cottage with Mopsa, Florizel, Polixenes, and Camillo. She is presenting them with flowers. Exhibited at the Royal Academy, 1837.

Canvas, 29 × 21, oblong. *Sheepshanks Gift.*

115. AUTOLYCUS.

"Here 's another ballad, of a fish, that appeared upon the coast, on Wednesday, the fourscore of April, forty thousand fathom above water, and sung this ballad against the hard hearts of maids."

Winter's Tale, Act iv. Scene 3.

Autolycus, selling his wares, with his pack strapped before him, is singing his ballads. Exhibited at the Royal Academy, 1836.

Canvas, 21 × 29, oblong. *Sheepshanks Gift.*

116. "LE BOURGEOIS GENTILHOMME." (Molière.)

"*M. Jourdain.*—Holà! ho! Doucement! Diantre soit la coquine!
"*Nicole.*—Vous me dites de pousser.
"*M. Jourdain.*—Oui; mais tu me pousses en tierce avant que de pousser en quarte, et tu n'as pas la patience que je pare."

Act iii. Scene 3.

In the centre of the picture Nicole, broom in hand, makes a lunge at her master, who, clumsily attempting to parry it, receives a palpable hit. Madame Jourdain, on the right of the picture, enjoys the victory of the untaught but adroit Nicole over her master, who fences only according to the rules of art. Exhibited at the Royal Academy, 1841.

Canvas, $38\frac{1}{2} \times 24$, oblong. *Sheepshanks Gift.*

17. "Les Femmes Savantes." (Molière).—Trissotin reading his sonnet.

"*Trissotin.*—'Si vous la conduisez aux bains,
Sans la marchander davantage,
Noyez-la de vos propres mains.'
"*Philaminte.*—On n'en peut plus.
"*Bélise.*—On pâme.
"*Armande.*—On se meurt de plaisir.
"*Philaminte.*—De mille doux frissons vous vous sentez saisir."
Act. iii. Scene 2.

In a room lighted with wax candles Trissotin is sitting pompously reading his poem; Philaminte, Bélise, and Armande, seated opposite to him, affect to be entranced in admiration, Henriette sits apart. Exhibited at the Royal Academy, 1845.

Canvas, 30 × 39, upright. *Sheepshanks Gift.*

18. "Le Malade Imaginaire." (Molière).—Mons. Purgon, Argan, Béralde, Toinette.

"*M. Purgon.*—J'ai à vous dire que je vous abandonne à votre mauvaise constitution, à l'intempérie de vos entrailles, à la corruption de votre sang, à l'âcreté de votre bile, à la féculence de vos humeurs.
"*Argan.*—Ah! miséricorde!" Act iii. Scene 6.

Argan pillowed in a sick chair at the foot of his bed appeals anxiously to M. Purgon, who is leaving the room in a rage. Toinette behind her master's chair enjoys the success of her stratagem; while Beralde regards the doctor with scorn and contempt. Exhibited at the Royal Academy, 1843.

Canvas, 24 × 38½, oblong. *Sheepshanks Gift.*

These three last pictures are intentionally treated in a slight and rapid manner of execution.

19. Don Quixote and Dorothea.—A sketch for the picture at Cashiobury. Don Quixote unarmed and almost naked, assisting Dorothea to rise from her knees.

"'Beauteous lady,' replied Don Quixote, 'I will not answer one word, nor hear one circumstance of your affairs until you rise from the ground.' 'I will not rise, signor,' answered the afflicted damsel, 'until I have obtained from your condescension the boon I beg.' . . . . . Sancho whispered softly in his master's ear, 'Your worship may safely grant the boon she asks, which is a mere trifle; no more than the slaying a giantish sort of fellow.'"
Book iv. chap. 1.

Panel, 8 × 11, oblong. *Sheepshanks Gift.*

20. Laura introducing Gil Blas to Arsenia.—Arsenia reclines on a couch; behind, Laura leans over and introduces Gil Blas to her.

Canvas, 10¼ × 8¼, oblong. *In circulation.* *Sheepshanks Gift.*

121. A Female Head.—A lady seated, with her back to the spectator, turning her face partly round to him. On her left arm a yellow scarf.

Panel, 9 × 6¾, oval. *Sheepshanks Gift.*

122. Queen Katharine and Patience.—Katharine, pale and sad, sits by her work-table. Patience stands beside her, playing on the lute. Exhibited at the Royal Academy, 1839.

"*Queen Katharine.*—Take thy lute, wench: my soul grows sad with troubles;
Sing and disperse them if thou canst: leave working."
Henry VIII., Act iii. Scene 1.

Canvas, 23 × 30, upright. *Sheepshanks Gift.*

123. Amy Robsart.—Dressed in black velvet up to the throat; her head crowned with a coronet of pearls. Leicester's disowned young wife sits in sad and musing loneliness: her arm rests on her neglected lute.

Panel, 9 × 11, upright. Signed, and dated 1823. *In circulation.* *Sheepshanks Gift.*

124. The Two Princes in the Tower.—The two young princes kneel at the bed-foot at their prayers before retiring to rest, perchance on the fatal night on which they were removed from their prison to an enduring kingdom in Heaven. A picture of the same subject, but less complete, was in the possession of the late Mr. Rogers.

Canvas, 17 × 13, oblong. *In circulation.* *Sheepshanks Gift.*

125. The Toilette: a Lady Examining a Necklace.—A lady in a loose dressing gown is seated at her toilette table, attentively looking at one of the cameos of a necklace.

Panel, 12 × 10, upright. *Sheepshanks Gift.*

126. The Princess Royal.—Portrait of H.R.H. sketched for the picture of the Christening. A small circular portrait; the head reclines on a pink cushion.

Millboard, 3½ dia., oval. Signed, and dated on the back 20 Feb. 1841. *Sheepshanks Gift.*

127. Portia.—She is dressed in white, fastened on the shoulder with jewels.

. . . "Oh me, the word 'choose'! I may neither choose whom I would, nor refuse whom I dislike; so is the will of a living daughter curb'd by the will of a dead father." *Merchant of Venice*, Act i. Scene 2.

Panel, 10 × 8, upright, oval. *Sheepshanks Gift.*

28. GRISELDA.—The sad lady and patient mother is about to leave her lord's house in obedience to his command; she is dressed simply in her under garments: leaving behind the rich robes of her marriage life, she is about to reassume her peasant's dress.

Panel, 8 × 10, upright, oval. *Sheepshanks Gift.*

29. PORTRAIT OF HER MAJESTY IN THE CORONATION ROBES.—A slight sketch of the Queen kneeling at the altar table: made for the picture of the coronation.

Canvas, 24 × 18, oblong. *In circulation.* *Sheepshanks Gift.*

130. A GARDEN SCENE.—Portrait of the youngest son of the artist with his toys. The background is the garden of the painter's late residence in the Edgware Road.

On canvas, 12 × 16, oblong. *In circulation.*
Sheepshanks Gift.

131. DULCINEA DEL TOBOSO.—The peasant mistress of Don Quixote, clad in a red boddice, is engaged in tying up her long back hair. The naïve expression and sweet smile of the damsel are no disparagement to the taste of the Don in his choice of a mistress. Exhibited at the Royal Academy, 1839.

Panel, 12 × 10, upright. *Sheepshanks Gift.*

132. SANCHO PANZA.—Sancho when governor of Barataria is prevented from eating by the interdict of the physician. Exhibited at the Royal Academy, 1839.

"He took his place at the upper end of the table, which was accommodated with one seat only and a cover for himself alone, while close by him stood a personage, who afterwards proved to be his physician, with a rod of whalebone in his hand. . . . A page tucked a bib under Sancho's chin, and another, who acted the part of a sewer, set a plate of fruit before the governor; but scarce had he swallowed a mouthful, when the doctor touching the said plate with his wand, it was snatched from him in a twinkling."

Don Quixote, Book iii. chap. 15.

Panel, 12 × 9, upright. *Sheepshanks Gift.*

*** The pictures of Landseer and Leslie are very interesting in connexion with the question of the preservation of British works of art, since we can compare the present state of these painters' works with the vehicle which has been used in painting them. Generally the pictures of both of these artists are perfectly sound and unchanged, and as Mr. Leslie is known to have painted his with mastic magilp, and Landseer is believed to have done so likewise, it would show that this medium, when not used in improper quantities, is as safe and trustworthy as can be desired. Some of these pictures have been long varnished, but do

not show any signs of those opening cracks which are sure to appear when asphaltum is used, but which do not seem necessarily to result from the use of magilp. Two or three places in the "Drover's Departure for the South," No. 88, have been touched with asphaltum laid on probably on the "varnishing days," to enrich the darks: these small spots will be seen to have entirely failed, while the rest of the surface is firm, bright, and wholly unchanged. Other pictures by Landseer have partially failed, as is the case with "Suspense," No. 99; and also with Leslie's "Uncle Toby and the Widow," No. 113, in which asphaltum has been used; but as a rule the works of these two artists stand well. Leslie's latter pictures are painted simply with linseed oil. Wilkie is known, at the period when his principal work in this collection was painted, to have made an undue use of magilp, besides adding asphaltum to it. He used to say, "magilp is a colour," and to lay it on pure and full even over his flesh, for the sake of its golden yellow tone: beautiful when first laid on, but utterly destructive, as it solidifies and changes, when so used. Newton, whose picture (No. 166) has suffered from the practice, is known to have covered his work every successive day with a film of asphaltum, and to have painted into it. Mulready's pictures, on the contrary, are mostly painted with copal, and asphaltum is entirely rejected, great attention being paid to the drying of the under colours before laying others upon them: these also seem as fresh and pure as if just from the easel.

LINDSAY (?).

1624/69. SUNSET.

Millboard, 9×15, oblong. *In circulation.*

Townshend Bequest.

LINNELL.

JOHN LINNELL was born in London in 1792, and commenced the study of art under John Varley. In early life he practised portrait painting, and has preserved to us the features of many eminent contemporary artists. Latterly he is more known as a landscape painter, and one who combines art with a close observation and study of nature.

133. THE WILD FLOWER GATHERERS.—Three young girls with flowers in their laps are seated on the margin of a meadow.

Panel, $8\frac{1}{4}\times6\frac{1}{4}$, oblong. Signed, and dated 1831; on the back, 1834. *Sheepshanks Gift.*

134. MILKING TIME.—A white cow ready for milking stands by a pool of water; a boy is carrying a pail of milk; in the distance are figures milking. A picturesque wattled shed and pollard oak form the background of the subject.

Panel, $22\frac{1}{4}\times15\frac{1}{4}$, oblong. Signed on the back "Cow yard, 1832." *Sheepshanks Gift.*

7/69. LANDSCAPE.—Driving cattle.
Panel, 12½ × 15, oblong. *Townshend Bequest.*

LOUTHERBOURG.

PHILIP JAMES DE LOUTHERBOURG, R.A. was born at Strasburg, October 31, 1740; son of a miniature painter; pupil of F. Casanova and Carl Vanloo at Paris; member of the French Academy, 1763. He came to England 1771; A.R.A. 1780, and R.A. 1781; painted landscapes, battle pieces, sea-coast views, and theatrical scenery for Garrick at Drury Lane. He invented and exhibited his "Eidophusicon, or a representation of Nature," in Spring Gardens in 1782. He died at Hammersmith Terrace, Chiswick, 11th March 1812, and was buried in Chiswick churchyard.

55/71. SEA PIECE.
Canvas, 15½ × 21¼, oblong. *Bought.*

21/71. THE LAST MAN.
Canvas, 49½ × 39½, upright. *Given by Mr. C. T. Maud.*

LUCY.

CHARLES LUCY was born at Hereford about 1814. After serving his apprenticeship to an uncle who was a chemist in that city, he came to London to study painting; afterwards went to Paris and entered the *Ecole des Beaux Arts;* returned to England and became a student of the Royal Academy. For many years he resided in France. He exhibited his "Embarkation of the Pilgrim Fathers in the ship *Mayflower*" in the Westminster Hall Competition, 1847. He painted a large number of historical pictures, many of which have been engraved; died at Notting Hill, 19th May 1873.

59/72. PORTRAIT OF THE RIGHT HONOURABLE JOHN BRIGHT, M.P.
Canvas, 25¾ × 19¼, upright. Signed, and dated 1869.
Given by Sir Joshua Walmsley.

60/72. PORTRAIT OF THE RIGHT HONOURABLE W. E. GLADSTONE, M.P.
Canvas, 25½ × 19¼, upright. Signed and dated 1869.
Given by Sir Joshua Walmsley.

361/72. PORTRAIT OF THE LATE JOSEPH HUME, M.P. (1777–1855).
Canvas, 25½ × 18¼, upright. Signed, and dated 1868.
Given by Sir Joshua Walmsley.

362/72. PORTRAIT OF THE LATE RICHARD COBDEN, M.P. (1804–1865).
Canvas, 25¾ × 19¼, upright. Signed, and dated 1868.
Given by Sir Joshua Walmsley.

363/72. PORTRAIT OF THE RIGHT HONOURABLE BENJAMIN DISRAELI, M.P.

Canvas, $25\frac{1}{2} \times 19\frac{1}{4}$, upright. *Given by Sir Joshua Walmsley.*

365/72. PORTRAIT OF ADMIRAL VISCOUNT NELSON (1758–1805).

Canvas, $25\frac{1}{2} \times 20\frac{1}{2}$, upright. *Given by Sir Joshua Walmsley.*

366/72. PORTRAIT OF OLIVER CROMWELL (1599–1658).

Canvas, $25\frac{1}{2} \times 20\frac{3}{4}$, upright. Signed, and dated 1868.
Given by Sir Joshua Walmsley.

367/72. PORTRAIT OF GARIBALDI.

Canvas, $25\frac{1}{2} \times 18\frac{1}{2}$, upright. Signed, and dated 1868.
Given by Sir Joshua Walmsley.

MACNEE.

DANIEL MACNEE, P.R.S.A., was born at Fintry in Stirlingshire, about 1806, and studied at the Trustees' Academy, Edinburgh. As a portrait painter he received one of the gold medals at the International Exhibition in Paris, 1855. He was elected President of the Royal Scottish Academy in 1876.

421/69. PORTRAIT OF ANDREW URE, M.D., F.R.S.—(1778–1857.)

Canvas, $35\frac{1}{2} \times 27\frac{1}{4}$, upright. *Given by Mrs. Mackinlay.*

MARLOW.

WILLIAM MARLOW was born in Southwark in 1740, and studied under Scott, the marine painter, and at the St. Martin's Lane Academy. He became a member of the Incorporated Society of Artists, and exhibited at the Spring Gardens Rooms, 1762–4. After painting some views of noblemen's seats in England, he travelled in France and Italy, 1765–8. On his return to London he again exhibited in Spring Gardens, and afterwards at the Royal Academy. He painted from his Italian sketches, and also views of London, chiefly on the Thames. Some of his works are at the Foundling Hospital. Died at Twickenham, January 14, 1813.

263/75. LANDSCAPE. Composition, with ruined temple, cattle watering, and men fishing.

Canvas, $20 \times 29\frac{1}{2}$, oblong. *Bought.*

MARTIN.

JOHN MARTIN was born at Haydon Bridge, near Hexham, 19th July 1789; apprenticed to a coach painter in Newcastle; ran away from his master and studied painting. He came to London 1806; began to exhibit at the Royal Academy 1811. Painted in 1821 his "Belshazzar's Feast," which was followed by "The Fall of Nineveh," "The Plains of Heaven," &c.; also executed illustrations of "Paradise Lost" and the Bible. Died at Douglas, Isle of Man, 17th February 1854.

23/69. MOUNTAIN LANDSCAPE, WITH ROCKS.

Canvas, 10 × 14, oblong. *In circulation.*

Townshend Bequest.

MONAMY.

PETER MONAMY, a native of Jersey, was born about 1670. He was sent to England and apprenticed to a house painter on London Bridge. He painted sea pieces which were held in repute in his own day. He died at Westminster in 1749.

249. THE OLD EAST INDIA WHARF AT LONDON BRIDGE.—Warehouses occupy the left of the picture; merchandise is strewed about; coopers are packing casks for shipping, and a merchant's clerk with porters are noting cargo. A cart and horses are in the mid-ground, the shipping in the river forming the background of the composition.

Canvas, 63 × 54, upright. *Bought.*

98/69. VESSELS AT SEA.

Canvas, 28 × 44, oblong. *In circulation. Townshend Bequest.*

MORLAND.

GEORGE MORLAND, the son of Henry R. Morland, a painter, was born in the Haymarket, 26th June 1763. He was a student of the Royal Academy. He first produced landscapes, but afterwards, for the most part, subjects with domestic animals. He died in Eyre Street Hill, Coldbath Fields, 29th October 1804, and was buried in the new graveyard attached to St. James's Chapel, Hampstead Road.

237. THE RECKONING.—In the centre a farmer stands beside his white horse, two dogs being at his feet. In front of him are the ostler and pot-boy of the inn, waiting for the payment of the reckoning; a countryman lounges at the open door of the stable in which the scene is laid; tied to the manger is a bull-dog.

Canvas, 39 × 29, oblong. *Given by Mr. F. Peel Round.*

03/69. HORSES IN A STABLE.

Canvas, 34 × 46¼, oblong. Signed, and dated 1791.

Townshend Bequest.

404/69. SEASHORE.—Fishermen hauling in a Boat.

Canvas, 33⅝ × 46¼, oblong. Signed, and dated 1791.

Townshend Bequest.

MORTIMER.

JOHN HAMILTON MORTIMER, A.R.A., born at Eastbourne, Sussex, where his father was Collector of Customs, 1741. Came to

London and studied painting with Hudson and Pine; gained the Society of Arts premium of one hundred guineas for his picture of "St. Paul preaching to the Britons;" elected A.R.A. 1778. His best productions were drawings of banditti, &c. Designed for Bell's *Shakespeare* and other illustrated works. Died in Norfolk Street, Strand, of fever, 4th February 1779; buried in High Wycombe Church.

99/70. HERCULES SLAYING THE HYDRA.

Canvas, $17\frac{1}{4} \times 15\frac{1}{4}$. *Bought.*

MULREADY.

WILLIAM MULREADY, R.A. was born at Ennis, in Ireland, April 30, 1786, but came early to London and was admitted as a student of the Royal Academy at the age of 14. He is one of the few artists who have been elected both an Associate of the Academy and an Academician within the year, the election for the former honour taking place in November 1815, and for the latter in February 1816. He died at Linden Grove, Bayswater, 7 July 1863. Buried in Kensal Green Cemetery.

135. NEAR THE MALL, KENSINGTON GRAVEL PITS.—Although the neighbourhood is extremely changed, some of the objects in this picture are still to be seen in the vicinity of the Mall. Painted in 1813. Exhibited at the Royal Academy, 1844.

Canvas, $18\frac{3}{4} \times 13\frac{1}{2}$, oblong. *Sheepshanks Gift.*

136. THE MALL, KENSINGTON GRAVEL PITS.—This landscape was partly taken from the Mall as it stood in 1812, and partly composed. It was painted with mastic magilp and asphaltum. After this period most of the artist's works are painted with copal. Painted in 1812. Exhibited at the Royal Academy, 1844.

Canvas, $19\frac{1}{4} \times 14$, oblong. *Sheepshanks Gift.*

137. BLACKHEATH PARK.—This was the view from the window of a residence of Mr. Sheepshanks at Blackheath; the ground is now much built over. On the right hand a pond of clear water reflects the vivid autumnal colours of the trees beyond; in the mid-distance a field rises towards a clump of trees, with some sheep feeding on the grass; on the left hand labourers are at work by the road side. The execution of this work deserves especial attention; the look of extreme completion being given with much more facility than at first appears to be the case. Exhibited at the Royal Academy, 1852.

Panel, $24 \times 13\frac{1}{2}$, oblong. *Sheepshanks Gift*

138. THE SEVEN AGES.

"All the world's a stage."

The artist, taking the suggestions of the poet as a theme, has sought to epitomize the various states of man's existence,—as labour and pleasure, freedom and captivity, riches and poverty, weakness and strength—together with the characteristics of the various ages of man's life. In the middle ground, on the right, the child is seen, just born into a world of restless change and labour. A peasant removing, carries the household goods upon his back; the mother is burdened, not only with her young babe, but with some chattels also.

Beside them the labour of intellect is indicated by the pale, worn student with his book, who looks with some envy on the lover, a youth of his own age, whose lighter labour is bounded by a "sonnet on his mistress' eyebrow." The burly justice contrasts with his schoolboy son in the middle ground. Behind them is a gatehouse prison; from their prison over the arch the captives endeavour to obtain alms by dropping a shoe to the passers-by. Beneath, the rich and free go forth to enjoy the sports of the field. On a hill on the right stands a feudal castle, showing all the incidents of feudal rule; the gibbet and the axe, the traitors' heads surrounding the keep, are dimly seen. In the front a soldier is chastising a youth; the lad has made sport of him, who, in the last stage of all, is dragged forth to inhale once more the spring-tide air. Sans eyes, sans teeth, sans everything, his attendant endeavours to awaken the imbecile man to the salutation of one only less ancient than himself. On the ground an old hound, weak as his master, is tormented by a playful puppy, while the giant that draws forth the aged dotard stops to drink.

The original design of this picture was drawn on wood as a frontispiece to the illustrations of Shakspeare's Seven Ages, published by Van Voorst. The drawing was engraved by J. Thompson, and a proof of it is in the collection of Engravings, No. 252. Exhibited at the Royal Academy 1838.

Canvas, 45 × 35½, oblong. *Sheepshanks Gift.*

139. THE FIGHT INTERRUPTED.—The picture represents the playground of a school. A fight between the boys is interrupted by the appearance of the master, who has taken the youngest, but evidently the most pugnacious combatant by the ear: the lad's doubled fists, and firmly set teeth, prove that he is quite ready for another round, while his bigger adversary, showing the blood from his mouth to

a group of backers, is evidently not sorry for the interruption. Two boys appeal to the master for and against the adverse parties. This picture is a fine example of the painter's early study of the Dutch school. Painted in 1815. Dated 1816, the year of its exhibition in the Royal Academy. The picture was painted for Lord Whitworth, then Viceroy of Ireland. At his death it passed through one of his co-heiresses into the possession of the Earl De la Warr, of whom it was purchased by Mr. Sheepshanks.

Panel, on a gesso ground, 37 × 28½, oblong. *Sheepshanks Gift.*

140. GIVING A BITE.—A greedy young peasant is enforcing a bite from an apple from a timid country lad, who reluctantly permits the smallest possible portion to be exposed to his teeth. A young girl and sleeping child are beside them. The monkey of an Italian boy, seated in the foreground, equally dreads a bite from the greedy peasant's dog. Exhibited at the Royal Academy, 1836.

The dogs in the several pictures by this artist are well worthy of attention, both from their variety of character, and the extremely appropriate species introduced in the different subjects. Compare, for instance, the dog in No. 145 with that in No. 148, or in this picture.

Panel, 20 × 15¼, upright. Signed, and dated 1834.
Sheepshanks Gift.

141. FIRST LOVE.—A girl, just budding into womanhood, leans against a wall, with an infant brother asleep in her arms; behind her a youth, in a red smock-frock, resting on a stile, regards her with a look of intense love: neither seems to speak, both being entirely absorbed, yet fully conscious of each other and of the intense feeling of first love. The shouts of the mother and brother, calling to the evening's meal, are utterly unnoticed in their deep absorption; beneath the stile two dogs are playing with and fondling each other. Painted 1839. Exhibited at the Royal Academy, 1840.

Canvas, 30½ × 24½, upright. *Sheepshanks Gift.*

142. AN INTERIOR, INCLUDING A PORTRAIT OF MR. SHEEPSHANKS.—Mr. Sheepshanks is sitting on a sofa turning over a folio of drawings; a servant attends with a cup of coffee and letters. The room is one in which Mr. Sheepshanks resided in Old Bond Street. It has a highly decorated fire-place, and an enriched cornice runs round it. The drawings in this collection Nos. 75, 76, 77, 78, are curious as

showing the great pains taken to be accurate in the ornamental details, and to arrange the composition of the several parts agreeably.

Panel, $20 \times 15\frac{3}{4}$, upright. *Sheepshanks Gift.*

143. Open Your Mouth and Shut Your Eyes.—A little girl with eyes closed is kneeling on the grass beside a brook. A man lying on the bank bobs a cherry against her lips; a young child is beside them. Painted 1838. Exhibited at the Royal Academy, 1839. There is a study for the male figure among the Drawings, No. 64.

Panel, upright, $12\frac{1}{2} \times 12$. *Sheepshanks Gift.*

144. Brother and Sister; or, Pinching the Ear.—A young lad is pinching the ear of his little brother which the sister nurses on her arms. This subject, somewhat varied, has been repeated of a larger size, in fulfilment of a commission left by the late Mr. Vernon for Mr. Mulready, and is now placed among the Vernon Collection in the National Gallery. Exhibited at the Royal Academy, 1837.

Panel, $12 \times 9\frac{3}{4}$, upright. Signed, and dated 1836.
Sheepshanks Gift.

145. Choosing the Wedding Gown.

"I had scarce taken orders a year, before I began to think seriously of matrimony, and chose my wife, as she did her wedding gown, not for a fine glossy surface, but for such qualities as would wear well."
The Vicar of Wakefield, ch. i.

The vicar and his future wife gaily dressed, are before the counter of a mercer, who is showing them a piece of stuff, which the lady examines most carefully. Behind, an errand boy is giving a message to the mercer's wife. A little dog lies at the foot of the counter, and on a stool beside it are some of the purchases made by the future Mrs. Primrose—a bunch of orange blossom and some rich hangings, probably for that green bed which is described as the limit of their annual migrations. The colour and execution of this work deserve especial attention. Painted for Mr. Sheepshanks, and exhibited at the Royal Academy, 1846.

Panel, upright, $21\frac{1}{4} \times 17\frac{3}{4}$, *Sheepshanks Gift.*

146. The Sonnet.—Seated beside some beeches on the rough stones of the margin of a brook, a young girl is reading with intense delight a sonnet made in her praise by the youth beside her. He stoops down with bashful shyness to look into her face, and see the impression his poetic

labours have made on her. In this picture the artist has sought to give the effect of sunlight diffused and cool by being partly obscured; in No. 141, which hangs beside it, the effect sought has been the coloured light at the going down of the sun. Exhibited at the Royal Academy, 1839.

Panel, 14 × 12, upright. *Sheepshanks Gift.*

147. THE SAILING MATCH.

"Creeping like snail unwillingly to school."
As You Like it, Act ii. Scene 7.

A young girl urges onwards an unwilling schoolboy, who, while crossing a foot bridge, lingers, desiring to join the sports of a party of youngsters who are sailing paper boats on the stream. One of the boys is blowing through a roll of paper to urge on his boat, while another rushes forward from the cottage in the background, bearing a pair of bellows above his head in triumph. This picture is a reduced repetition of one painted in 1831 for John Gibbons, Esq.

Panel, 14 × 11¾, upright. *Sheepshanks Gift.*

148. THE BUTT.—SHOOTING A CHERRY.—A boy seated on a basket of linen is shooting cherries into the mouth of a butcher's boy, who plants himself as steadily as possible on his feet, and holds his mouth open to catch them. Two females—cherrysellers,—are looking on enjoying the trick; a genuine butcher's cur stands beside his master. Exhibited at the Royal Academy, 1848.

Lined canvas, 18 × 15¼, oblong. *Sheepshanks Gift.*

149. THE TOY SELLER.—A poor negro mendicant is offering a toy for sale to a mother with an infant. The child shrinks from the black with a feeling of dread. Exhibited at the Royal Academy, 1837.

Panel, 9¾ × 7½, oblong. Signed, and dated 1835.
Sheepshanks Gift.

150. THE INTERCEPTED BILLET.—A stern man is holding a bouquet from which a billet has been taken; an attendant stoops to look over his shoulder. Exhibited at the Royal Academy, 1844. Presented to Mr. Sheepshanks by the artist.

The centre part of the picture is on panel, screwed into a zinc trough, and the edges filled in with cement of isinglass and whiting and then prepared for painting, so as to give the artist room to carry out an idea that had grown under his hands. It is painted in white lac. 8¼ × 10, upright. *In circulation.*
Sheepshanks Gift.

151. A Cottage at St. Albans.
Canvas, 10×14, upright. *Sheepshanks Gift.*

152. Portrait of Mr. Sheepshanks.—Painted in 1832.
Paper fixed on panel, $6\frac{1}{2}\times5\frac{1}{4}$, upright. *Sheepshanks Gift.*

153. Hampstead Heath.—Landscape sketch. Sandpit, waggon passing.
Millboard, $10\frac{1}{4}\times6\frac{1}{2}$, oblong. Signed, and dated 1806. *In circulation.* *Sheepshanks Gift.*

154. Still Life.—A small highly finished study of a stone bottle, a glass bottle, earthen pan, &c.
Millboard, $5\frac{1}{8}\times5\frac{1}{2}$, oblong. Signed, and dated 1809. *Sheepshanks Gift.*

155. Hampstead Heath.—Landscape sketch with two figures to the right.
Millboard, $10\times5\frac{1}{2}$, oblong. Signed, and dated 1806. *In circulation.* *Sheepshanks Gift.*

156. Study for the Picture of "The Rattle." A man seated showing a rattle to his little child. Painted in 1807.
Panel $3\frac{7}{8}\times4\frac{1}{8}$, upright. *Sheepshanks Gift.*

157. Landscape with Cottage.
Panel, $8\frac{3}{4}\times7\frac{1}{2}$, upright. *Sheepshanks Gift.*

158. Landscape with Cottages.—Figures in the foreground, a pond of water with lilies to the right.
Panel, $17\frac{1}{2}\times14$, oblong. *In circulation.* *Sheepshanks Gift.*

159. A Sketch for the Picture of "Punch."—A slight sketch in colour for the picture painted in 1812, the property of Sir J. Swinburne: it is interesting as a first thought for the arrangement of colour, and may be compared with the chalk sketch of composition, No. 60, among the Drawings.
Canvas, $12\frac{1}{2}\times8$, oblong. *Sheepshanks Gift.*

160. Landscape.—A cottage with trees, two children, one blowing a horn.
Millboard, $13\times10\frac{1}{2}$, upright. *In circulation.* *Sheepshanks Gift.*

161. Hampstead Heath.—Slight sketch with cows.
Millboard, $10\frac{1}{4}\times6$, oblong. Signed, and dated 1806. *In circulation.* *Sheepshanks Gift.*

162. PORTRAIT OF A LITTLE GIRL.

Panel, $9 \times 6\frac{3}{4}$, upright. *Sheepshanks Gift.*

162.* COTTAGES.

Millboard, $8\frac{1}{2} \times 6\frac{1}{2}$, oblong. Dated 1806. *In circulation.* *Sheepshanks Gift.*

236. THE MOTHER TEACHING HER SON.—

"Just as the twig is bent, the tree 's inclined."—*Pope.*

A young female seated with her child on her lap, teaches him to pray. Exhibited at the Royal Academy, 1859.

Panel, $17\frac{1}{2} \times 13\frac{1}{2}$, oval. *Sheepshanks Gift.*

243. STUDY OF THE HEAD OF A FEMALE.

Millboard, 16×12, upright.

Bought at the sale of Mulready's works, 1864.

244. Outline Sketch in white chalk for an oil painting of "THE STREET PREACHER."

Panel, $51 \times 35\frac{3}{4}$, oblong.

Bought at the sale of Mulready's works. 1864.

1389/69. THE POOL.

Canvas, 20×24. *In circulation.* *Townshend Bequest.*

MULREADY.

WILLIAM MULREADY, jun., the second son of William Mulready, was born in 1805, and studied art under his father.

163. TEAL.—Two teal of the natural size are painted lying on a stone slab. Exhibited at the Royal Academy, 1835.

Canvas, $14 \times 17\frac{1}{2}$, oblong. Signed, and dated 1831. *In circulation.* *Sheepshanks Gift.*

164. AN INTERIOR.—Seated on his basket dozing in the sun, at the door of an outhouse, a baker's man waits while a female examines his account. Exhibited at the Royal Academy, 1838.

Panel, $16 \times 20\frac{1}{2}$, oblong. *Sheepshanks Gift.*

NASMYTH.

PATRICK christened PETER NASMYTH was the son of Alex. Nasmyth the landscape painter, and born in Edinburgh Jan. 7th, 1787. He came to London at the age of 20, and followed his profession of a landscape painter with great success; he died at Lambeth, 17th August 1831, and was buried in St. Mary's Church. He painted with his left hand, his right having been injured when he was a youth.

165. LANDSCAPE.—SIR PHILIP SIDNEY'S OAK.—A large oak tree on the right of the picture is believed to be that

planted in Penshurst Park at the birth of Sir P. Sidney in 1554.

Canvas, 21 × 16, oblong. *Sheepshanks Gift.*

/70. LANDSCAPE.—Cottage by a brook, with a boy on a white horse, which is drinking.

Canvas, $9\frac{3}{4} \times 7\frac{1}{2}$, oblong. *Parsons Bequest.*

/70. LANDSCAPE, WITH HAYSTACK.

Canvas, $9\frac{3}{4} \times 7\frac{1}{2}$, oblong. *Parsons Bequest.*

NEWTON.

GILBERT STUART NEWTON, R.A., was born at Halifax, Nova Scotia, Sept. 2, 1795; received his first incentive to art from the pictures of his uncle, Gilbert Stuart, the portrait painter; came to England in 1817. He became a student of the Royal Academy in 1820, an Associate in 1828, and an Academician in 1832. He died at Chelsea, August 5th, 1835. Buried in Wimbledon churchyard.

166. PORTIA AND BASSANIO.

Portia.—"There are some shrewd contents in yon same paper
That steals the colour from Bassanio's cheek:
Some dear friend dead; else nothing in the world
Could turn so much the constitution
Of any constant man. What, worse and worse!
With leave, Bassanio; I am half yourself,
And I must freely have the half of anything
That this same paper brings you."

The Merchant of Venice, Act iii. Scene 2.

Salerio, booted and spurred, has just arrived with Antonio's sad missive to his absent friend; in the centre of the picture Bassanio reads his letter evidently touched to the heart at its contents; leaning on his shoulder, Portia discerns his sorrow in his face and action, and tenderly asks to share it. On the left of the picture Nerissa and her lover look with anxious interest on the principal group.

This picture had become very much injured in the surface owing to the employment of asphaltum. The hand of Bassanio was totally changed, and a great part of the figure of Salerio disfigured; it has, however, been restored (vide p. 81). Exhibited at the Royal Academy, 1831.

Canvas, 36 × 42, upright. Signed, and dated 1831.
Sheepshanks Gift.

NIEMANN.

EDMUND JOHN NIEMANN, born 1812.

6/69. LANDSCAPE.—AMONGST THE RUSHES.

Canvas, $25\frac{1}{4} \times 45\frac{1}{2}$, oblong. Signed. *In circulation.*
Townshend Bequest.

NORTHCOTE.

James Northcote, R.A., was born at Plymouth on 22nd October 1746. In 1771, by the friendship of Dr. John Mudge, he became a pupil of Sir Joshua Reynolds, studying also at the Royal Academy. He painted many portraits of eminent persons, but also devoted his attention to historical works of large size. He was elected an Associate of the Royal Academy in 1786, and an Academician on 13th February 1787. He died at 39, Argyll Street, 13th July 1831.

240. The Presentation of British Officers to Pope Pius VI.—The ceremony represented is the presentation at the Vatican of Major (afterwards General) Browne Clayton, Captain Head, and Lieut. the Hon. Pierce Butler, officers of His Majesty's 12th Regiment of Light Dragoons stationed in the Roman States. The Pope placed the helmet on the head of Major Browne Clayton, and expressed his gratitude to the British nation and his earnest desire for its welfare.

Canvas, 111 × 83, upright. Signed, Js. Northcote, Pinxt., 1800.

Given by Mr. Richard C. Browne Clayton, 1863.

O'CONNOR.

James A. O'Connor, born in Dublin in 1793; son of an engraver, and brought up to that profession; worked in London, Brussels, and Paris. An exhibitor for some years at the Royal Academy. Painted landscapes, chiefly scenes in Ireland. Died at Brompton, January 7, 1841.

30/73. Town of Westport and Clew Bay, County Mayo, Ireland.

Canvas, $20\frac{1}{4} \times 30\frac{5}{8}$, oblong. Signed, and dated 1825. *Bought.*

577/70. Landscape.—A mountain in the distance; two figures in the foreground.

Panel, $7\frac{3}{4} \times 5\frac{1}{2}$, oblong. Signed, and dated 1839.

Parsons Bequest.

O'CONNOR (ASCRIBED TO).

578/70. Landscape.—Tower on the bank of a river; two men fishing.

Panel, $7\frac{3}{4} \times 6\frac{1}{2}$, oblong. *Parsons Bequest.*

OLIVER.

William Oliver, landscape painter, both in oil and water colours, chiefly of foreign subjects. Member of the New Society of Painters in Water Colours. Died Nov. 2, 1853, in the 49th year of his age.

4/69. FOLIGNO, IN THE PAPAL STATES.

Canvas, $9\frac{1}{2} \times 13\frac{1}{2}$, oblong. Signed, and dated 1849. *In circulation.* *Townshend Bequest.*

PICKERSGILL.

HENRY HALL PICKERSGILL, the eldest son of H. W. Pickersgill, R.A. He studied in the Netherlands, and afterwards visited Italy. He first exhibited at the Royal Academy in 1834, then and afterwards painting subject pictures. Visiting St. Petersburg, on his return after two years spent in that city he exhibited "Fishermen on the Neva" and "Ferry on the Neva." He afterwards returned to his earlier subjects, and finally chiefly produced portraits, practising almost exclusively in Manchester and Wolverhampton, and the counties of Shropshire and Herefordshire. He died January 7, 1861.

0/75. THE RIGHT OF SANCTUARY.

Canvas, 77 × 104, oblong. Painted and exhibited in 1848. *Bethnal Green Branch Museum.* *Given by Mrs. Pickersgill.*

PYNE.

JAMES BAKER PYNE, born at Bristol December 1800; articled to an attorney, but abandoned the law for painting; removed to London, and exhibited at the Royal Academy, British Institution, and Society of British Artists. In 1839 he became a member of the Society of British Artists, and afterwards its Vice-President; painted landscapes, chiefly river and lake subjects, amongst them a series of views of the English Lakes, which were lithographed. Died 29th July 1870. Buried in Highgate Cemetery.

8/70. THE BAY OF NAPLES.—From the Villa Rocco Romano, Strada Nuova.

Canvas, $40 \times 26\frac{1}{2}$, oblong; Signed, and dated 1868.
Parsons Bequest.

REDGRAVE.

RICHARD REDGRAVE, R.A., was born April 30, 1804, in Pimlico. Until nearly 20 years of age he assisted his father in the charge of a large manufactory, and in making drawings and designs for the works. He entered as a student of the Royal Academy in 1826, was elected an Associate in 1840, and an Academician in 1851. From 1847 he was connected with the Government Schools of Design, and finally held the office of Director for Art in the Department of Science and Art, from which he retired in 1875. His paintings of figure subjects earned for him his first reputation, but in later years he has also become a landscape painter.

167. CINDERELLA ABOUT TO TRY ON THE GLASS SLIPPER.

"That minx" said the step-sister, "to think of trying on the slipper."

The two envious sisters have already tried and failed to draw on the little slipper. The prince has himself accompanied the herald, and leads forth Cinderella, whom he already begins to recognize, to make her attempt. Banished from the family, she comes forward among the servants. Purchased by Mr. Sheepshanks from the artist. Exhibited at the Royal Academy, 1842.

Painted in mastic magilp on canvas, 56×42, oblong.
Sheepshanks Gift.

168. THE POOR TEACHER.

"She sees no kind domestic visage near."

An orphan, whose mourning dress shows that her loss is recent, condemned to the drudgery of the teacher's office, is seated in the school-room at her lonely evening meal. Her task for the day is evidently not ended, for the desk is covered with exercises to correct, and work to set right. In her hand is a letter from the home which poverty has obliged her to quit, for labour in which she meets with sympathy neither from the Principal nor the Scholars. Exhibited at the Royal Academy, 1845. For sketch for two of the children, see Drawings Nos. 83 and 196*. This picture is a repetition, with considerable changes, of one painted for Mr. Hippisley, of Shobrooke Park.

Canvas, 36×28, upright. Signed, and dated 1844. *In circulation.*
Sheepshanks Gift.

169. GULLIVER EXHIBITED TO THE BROBDINGNAG FARMER.

"This man, who was old and dim-sighted, put on his spectacles to behold me better, at which I could not forbear laughing very heartily, for his eyes appeared like the full moon streaming into a chamber at two windows." *Gulliver's Travels.*

The artist's aim has been to represent Gulliver as of ordinary stature, and to show the Brobdingnags as giants; hence the accessories that surround him, the fruit, the dice, the money, the wasp, &c. are intended to give scale to the background figures. Exhibited at the British Institution, 1836. Engraved on steel by Mollison.

Canvas, 30×25, oblong, painted with magilp. *In circulation.*
Sheepshanks Gift.

170. THROWING OFF HER WEEDS.—A young widow whose "weeds" have but the smallest affinity to "mourning" is preparing to change them for wedding garments. The bonnet with orange blossoms, and various subjects on the toilette tell of the change. The portrait of the *late* hus-

band, old and stern, is seen in the background, behind the screen.

Panel, 30×24½, oblong, painted in copal. Signed, and dated 1846. Exhibited same year. *Sheepshanks Gift.*

171. OPHELIA WEAVING HER GARLANDS.

"There is a willow grows aslant a brook,
That shows his hoar leaves in the glassy stream;
There with fantastic garlands did she come."
Hamlet, Act iv. Scene 7.

Ophelia is seated, unconscious of the danger of her position, on the trunk of a willow that lies over the deep waters of a still pool, where the brook seems to pause in its course. She sings as she twines her wild flower wreaths.

Panel, 30×25, upright. Signed, and dated 1842.
Sheepshanks Gift.

172. BOLTON ABBEY.—MORNING.—The view is taken looking down the stream, the portion of the Abbey still used as a church being seen on the cliffs. Exhibited at the Royal Academy, 1848.

Canvas, 30½×12½, oblong. Signed, and dated 1847.
Sheepshanks Gift.

REINAGLE.

RAMSAY RICHARD REINAGLE, R.A., born March 19, 1775; son of Philip Reinagle, R.A. Painted portraits, historical subjects, and animals, but chiefly excelled in landscapes. Elected A.R.A. 1814, and R.A. 1823. Called upon to resign his seat in the Academy in 1848, having sent in a picture for exhibition as his own, which was partly the work of another artist. Received a liberal allowance from the Academy to the close of his life. Died at Chelsea, November 17, 1862.

09/69. RYDAL MOUNTAINS.—Stormy day.

Millboard, 7⅜×10½, oblong. *In circulation.*
Townshend Bequest.

REYNOLDS.

SAMUEL WILLIAM REYNOLDS, principally known as an engraver. Born in 1774, he was a student of the Royal Academy, and a pupil of W. Hodges, R.A. He commenced the profession of art as a painter, and produced portraits, subject and landscape pictures, contributing to the Academy 1797–1811. Afterwards he tried engraving, and became distinguished by his fine mezzotints, as well as by some excellent works in aquatint. He engraved many portraits by Sir Joshua Reynolds

and other painters, and also some subject pictures after Morland, &c. In 1826 he went to Paris, and engraved several important French works. Died in 1835.

405/74. COTTAGE NEAR SANDPITS, BROMLEY, KENT.

Paper, upon panel, $9\frac{1}{2} \times 14\frac{3}{4}$, oblong. *Bought.*

RIPPINGILLE.

EDWARD VILLIERS RIPPINGILLE, the son of a farmer, was born at King's Lynn, in Norfolk, in 1798. As an artist he was self-taught. He became known to the public in 1819 by his picture of "The Country Post Office," and among the works of a similar class which he afterwards painted, are "The Recruiting Party," "The Stage Coach Breakfast," "Going to the Fair," &c. In 1837 he went to Italy, and subsequently to the East, painting subjects of those countries. He obtained one of the prizes in the Cartoon competition at Westminster in 1843. Mr. Rippingille lectured on Art, and claimed to be the first who advocated the formation of Schools of Design; he also edited the "Artist and Amateur's Magazine." He died April 22, 1859.

173. MENDICANTS OF THE CAMPAGNA.—On the back is the following:—"Beggars of the Campagna Romana. Mem. —This picture, sent for exhibition at the Royal Academy, was placed on the floor and has never been seen by the public. Painted almost entirely with a magilp of solution of sugar of lead in water and mastic varnish, 1844. Bought of the artist by J. S., Esq."

Canvas, $22\frac{5}{8} \times 14\frac{1}{2}$, oblong. Signed, and dated Roma, 1840. London, 1844. *Sheepshanks Gift.*

ROBERTS.

DAVID ROBERTS, R.A., was born at Stockbridge, near Edinburgh, in 1796, and brought up as a decorative painter. In 1822 he came to London and was long engaged as scene painter at one of the principal theatres. On the formation of the Society of British Artists he became Vice-President, and for some time exhibited with them. He visited Egypt, and the Holy Land, Petra, Baalbec, and other places in the East when they were far less accessible than at present, and published a series of drawings made during these journeys and during a former one to Spain. In 1838 he was elected an Associate of the Royal Academy, and in 1841 an Academician. Died, in London, November 25th, 1864.

174. ENTRANCE TO THE CRYPT, ROSLIN CHAPEL.—"Prentice Pillar" is on the left and two figures near it, one of them, a

milkmaid, having laid down her three-legged stool and pail on the pavement.

Panel, 30×24½, upright. Signed, and dated 1843.
Sheepshanks Gift.

175. Old Buildings on the Darro, Granada.— Ranges of picturesque buildings bordering on a small stream over which is a one-arch bridge. The belfry of a church rises about the centre of the picture in the distance. A man in a sombrero is arranging his fishing tackle on the right. Exhibited at the British Institution, 1835.

Panel, 24×17¾, oblong. Signed, and dated 1834.
Sheepshanks Gift.

176. The Gate of Cairo, called Báb-el-Mutawellee.— The southern gate of the old city, now in the centre of modern Cairo; it is more commonly called Báb Zuweyleh. The gate of which the round towers are seen in the picture was founded in the year A.D. 1087; the minarets above, together with a fine mosque, were added subsequently. The view is taken from the street called Darb el-Ahmar. The light woodwork surmounting each minaret is to carry lamps which are suspended at night during the month of fasting or on the two annual festivals, &c. The galleries are used by the Muëzzin at prayer-time.

Panel, 30×24¾, upright. Signed, and dated 1843.
Sheepshanks Gift.

ROMNEY.

George Romney, born at Dalton-le-Furness, Lancashire, December 26, 1734; apprenticed to a cabinet maker; afterwards placed with Steele, a portrait painter at Kendal. Came to London 1762; gained one of the Society of Arts' premiums, 1765; in Italy and France 1773–5; lived on the south side of Cavendish Square (now No. 32), and divided public patronage with Reynolds and Gainsborough, 1776–97; removed to Hampstead 1797; retired to Kendal 1799; died there, 15th November 1802; buried at Dalton.

101/73. Sketch of a Female Head.

Canvas, 19⅞×16¾, upright. *In circulation.* *Bought.*

ROTHWELL.

Richard Rothwell, R.H.A., was born at Athlone in 1800, and entered the Royal Dublin Society's Drawing School in 1815. He removed to London on the death of Sir Thos. Lawrence, and obtained much reputation as a portrait painter; subsequently he visited Italy and America. When

young he assisted Sir T. Lawrence, and completed portraits which that painter left unfinished. Died at Rome, September 1868.

177. THE LITTLE ROAMER.

"Her path 'mid flowers."

A child leaning against a bank, in her hand is a bunch of wild flowers she may be supposed to have gathered in her ramble. Exhibited at the Royal Academy, 1843.

Canvas, 33¼ × 50, upright. *In circulation.* *Sheepshanks Gift.*

178. NOVICIATE MENDICANTS.—Two children looking upwards as if they had only half made up their minds to beg.

Canvas, 29 × 36½, upright. *Sheepshanks Gift.*

The surface of this picture was so much cracked as entirely to injure its effect, but, like No. 166, it has been carefully restored.

179. THE VERY PICTURE OF IDLENESS.—A young girl sitting with her hands crossed listlessly, is looking out at the spectator.

Canvas, 28 × 30, upright. Signed. *Sheepshanks Gift.*

SERRES.

JOHN THOMAS SERRES, son of Dominic Serres, R.A., born December 1759; marine and landscape painter. Succeeded his father as Marine Painter to the King; marine draughtsman to the Admiralty. Married the *soi-disant* Princess Olive of Cumberland. Died December 28, 1825, and buried in Paddington churchyard.

1077/71. VIEW OF THE LIGHTHOUSE IN THE BAY OF DUBLIN, WITH HIS MAJESTY'S YACHT "DORSET."

Canvas, 40 × 60, oblong. Signed, and dated 1788. *Bought.*

SEVERN, J.

1400/69. SCENE FROM "ELOISA TO ABELARD."—*Pope.*

Canvas, 19 × 13, upright. *In circulation.* *Townshend Bequest.*

1402/69. MARY QUEEN OF SCOTS AT LOCH LEVEN CASTLE.—*Scott.*

Canvas, 19 × 13, upright. *In circulation.* *Townshend Bequest.*

1410/69. ARIEL.

"On the bat's back I fly."

Shakespeare.

Millboard, backed with canvas, 9¾ × 15, oblong. Signed, and dated Rome, 1826. *Townshend Bequest.*

1416/69. NYMPH GATHERING HONEYSUCKLE.

Millboard, 10¼ × 15, oblong. *Townshend Bequest*

SHAYER, W., SEN.

169. BUYING FISH.

Panel, $10\frac{1}{4} \times 12$, oblong. *In circulation.* *Townshend Bequest.*

SIMMS, C.

170. COAST SCENE AT LOW TIDE—MOONLIGHT.

Panel, $22\frac{3}{4} \times 11\frac{1}{2}$, oblong. Signed, and dated 1840. *In circulation.* *Parsons Bequest.*

SIMPSON.

PHILIP SIMPSON, son of John Simpson, portrait painter; student of the Royal Academy; exhibited at the Royal Academy 1829–1836.

169. "I WILL FIGHT."—Painted in 1824, and exhibited at Suffolk Street.

Canvas, $30 \times 25\frac{1}{4}$, upright. *Townshend Bequest.*

SIMSON.

WILLIAM SIMSON, R.S.A., was born at Dundee in 1800. He was educated at the Trustees' Academy in Edinburgh; an Academician of the Royal Scottish Academy. After some success in art in London, he died in Sloane Street, 29th August 1847.

180. THE INTERIOR OF A CATTLE SHED.—A young calf stands near a milk vessel on the right; a hen and chickens occupy the foreground.

Millboard, $13\frac{3}{8} \times 18$, oblong. Signed on the back, W. S., and dated 12 Jan. 1842. *Sheepshanks Gift.*

181. GIL BLAS INTRODUCING HIMSELF TO LAURA.—Gil Blas in his borrowed toilet, bending on one knee, finds little coyness in his reception by the object of his attentions. The damsel's face has, perhaps, but a slight dash of Spanish in its character.

Canvas, 28×36, upright. Signed, and dated 1840. *In circulation.* *Sheepshanks Gift.*

182. WILLIAM TELL.—A figure in a black cap, with an arrow in his girdle, leaning his right hand on the butt end of his cross-bow.

Panel, 11×16, upright. On the back, "Study of a head, William Tell."—William Simson, 1845. *In circulation.* *Sheepshanks Gift.*

SMIRKE.

ROBERT SMIRKE, R.A., born at Wigton, near Carlisle, in 1752, was originally a painter of coach panels. He came early to London with his father, entered as a student in the Royal

Academy at the age of 19, but afterwards devoted his long life of art chiefly to subjects in illustration of popular authors, especially Cervantes. His first pictures at the Royal Academy were exhibited in 1786 ; in 1791 he was elected an Associate, and in 1793 an Academician. He died in Osnaburgh Street, January 5, 1845.

183. SCENE FROM THE "HUMOROUS LIEUTENANT."—*Beaumont and Fletcher.*—The Duel.

Panel, $6\frac{1}{2} \times 5$, oblong. *In circulation.* *Sheepshanks Gift.*

184. ILLUSTRATION FROM *Beaumont and Fletcher.*

Panel, $6\frac{1}{2} \times 5$, oblong. *In circulation.* *Sheepshanks Gift.*

248. SIDROPHEL AND THE WIDOW, FROM "HUDIBRAS."

Canvas, circular, 20 inches diameter. *Bought.*

SMITH.

J. CATTERSON SMITH, R.H.A., by birth an Englishman ; student of the Royal Academy ; settled in Derry and afterwards in Dublin, and became the most eminent portrait painter in Ireland. Associate, Academician, and finally President of the Royal Hibernian Academy. Died, in Dublin, 31st May 1872, aged 65.

226/71. PORTRAIT OF THE LATE VISCOUNT DUNGANNON.—Presented to Viscountess Dungannon by the Irish tenantry of the Viscount, 1856.

Canvas, 96×65, upright. *Given by Viscountess Dungannon.*

SMITH.

GEORGE SMITH, born in London, 1802, was gold medal travelling student of the Royal Academy. Died October 15, 1838.

254. SCIPIO AFRICANUS RECEIVING HIS SON, WHO HAD BEEN TAKEN PRISONER DURING THE WAR, FROM THE HANDS OF THE AMBASSADORS OF ANTIOCHUS THE GREAT.

Canvas, $49\frac{1}{2} \times 68\frac{3}{4}$, oblong. Painted at Rome.
Given by Mr. Samuel Redgrave, 1869.

SMITH.

GEORGE SMITH was born in London on the 18th April 1829, and commenced the study of art in Mr. Carey's school; he was admitted as a student of the Royal Academy in 1845, and was placed for some time in the studio of Mr. Cope.

185. "ANOTHER BITE."—A boy in a smock frock is seated on the bank of a pond fishing for perch, and watching his float, which is supposed to have just moved, with intense expectation, while his sister leans on his shoulder and sym-

pathises, but less eagerly, in his excitement. The fish he has caught are on the grass beside him.

Panel, 22×18, oblong. Signed, and dated 1850. *In circulation.* *Sheepshanks Gift.*

186. TEMPTATION.—A FRUIT STALL.—A group of children are gathered round a stall of tempting fruit, &c., placed close to the school-gate. Some purchases have already been made. One is looking wistfully and half resolved to buy. A little child is begging some money from its mother, who is searching in her pocket to gratify its wish.

Panel, 30×35, oblong. Signed, and dated 1850. *Sheepshanks Gift.*

187. CHILDREN GATHERING WILD FLOWERS.—A little child is seated in a rude cart at the corner of a wood, and two others, who have gathered a quantity of wild flowers, are bringing them to dress her.

Panel, 22×18, oblong. Signed G. Smith, 1851. *Sheepshanks Gift.*

SMITH (OF CHICHESTER).

GEORGE SMITH, known as "Smith of Chichester." Born at Chichester in 1714, he, with his two brothers William and John, studied art in the surrounding scenery, chiefly painting rural and pastoral subjects. His works were pleasing, but mere imitations of Claude and Poussin. They were praised beyond their merits at the time, and the Society of Arts in 1760 awarded the painter their first premium in competition with Richard Wilson, R.A. He was a member of the Free Society of Artists; a good musician, and possessed of some poetic taste. Died September 17, 1776.

34/74. LANDSCAPE, WITH WATERFALLS AND ANGLERS.

Canvas, 17×25, oblong. *Bought.*

STANFIELD.

WILLIAM CLARKSON STANFIELD, R.A., was born at Sunderland in 1794, and brought up to the sea, whence the complete nautical knowledge which characterises his works. He was for some years in the scene room at Drury Lane Theatre, where he executed many unrivalled works; and when the Society of British Artists was founded, he became one of its principal exhibitors. He was elected an Associate of the Royal Academy in 1832 and an Academician in 1835, and rarely failed to contribute to the annual exhibitions. Died, at Hampstead, May 18, 1867. Buried in Kensal Green Cemetery.

188. NEAR COLOGNE.—Some picturesque buildings of a mill raised against a half-ruined tower. In front is a ferry-boat rowing towards a wooden landing place.

Canvas, 42×34½, upright. Signed, and dated 1829.
Sheepshanks Gift.

189. A MARKET BOAT ON THE SCHELDT.—A boat full of market people, &c., is moored to a buoy on a river, and a man standing up in it hails another seen at some little distance. A Dutch man-of-war lies a little further off. On the left is a wooden pier with figures, and a point of colour is gained in the foreground by a floating basket. The flat Dutch shore is seen trending away to the right. Exhibited at the British Institution, 1826.

Panel, 48¾×33, oblong. Signed, and dated 1821.
Sheepshanks Gift.

190. SANDS NEAR BOULOGNE.—A seashore with fishing boats and figures; in the background is seen the wooden pier of Boulogne, and beyond, the downs, topping the cliffs with the Roman ruin above them. A fisherman, holding one of the shrimping nets which the women use, is seen in the foreground with other figures, and fish and crabs are on the beach. Exhibited at the Royal Academy, 1838.

Canvas, 43½×28, oblong. Signed, and dated 1838.
Sheepshanks Gift.

1391/69. A ROCKY BAY.

Panel, 12½×19, oblong. *In circulation.* *Townshend Bequest.*

STANLEY.

CHARLES RICHARD STANLEY, landscape painter; born about 1790; studied for a time in Italy; for many years a contributor to the Royal Academy Exhibitions. Died in Maddox Street, London, 13th February 1868.

1583/71. CALLENDAR BRIDGE, PERTHSHIRE.

Millboard, 12×16, oblong. Signed.
Bequeathed by Mr. W. S. Louch.

STARK.

JAMES STARK was the son of a dyer, and born at Norwich in 1794. In 1811 he became for three years a pupil of the late John Crome, afterwards in 1817 entering as a student of the Royal Academy. In 1827 he published "The Scenery of the Rivers of Norfolk." Died, in London, 24th March 1859.

191. Fish Ponds, Hastings.—A little runlet in the foreground of the picture is crossed by some planks. Two lads are on the bank—one dipping water.

Millboard, 10 × 13½, oblong. *In circulation.*
Sheepshanks Gift.

192. Lloyd's Pulpit, Festiniog, North Wales.—A remarkable rock, so called, rises just at the margin of a waterfall.

Panel, 13 × 10¾, oblong. *In circulation.* *Sheepshanks Gift.*

193. Ponds and Windmill, Hastings.—A broad reedy pool on the further bank, a windmill and some cottages.

Panel, 16½ × 12, oblong. *In circulation.* *Sheepshanks Gift.*

194. Landscape.—A road on the skirts of a common—two figures and some cottages in the mid-distance.

Millboard, 7 × 8, upright. *In circulation.*
Sheepshanks Gift.

195. A distant View of Windsor.—A woody glade and some deer. Windsor Castle seen in the distance.

Panel, 10½ × 8⅜, upright. *Sheepshanks Gift.*

196. Landscape.—A woody lane near Hastings—on the right a gamekeeper crossing a stile.

Millboard, 7 × 8, upright. *Sheepshanks Gift.*

STOTHARD.

Thomas Stothard, R.A., was born at the "Black Horse," Long Acre, London, August 17, 1755, and commenced life as a pattern drawer for silk, and, subsequently, as a book illustrator, in the practice of which he may be said to have achieved his greatest reputation—for grace and sweetness his single figures and compositions have never been surpassed. He was a most industrious artist, and beside many thousand book illustrations, contributed numerous designs for goldsmith's and other decorative works: of this latter are the designs for the Wellington shield. He was elected an Associate of the Royal Academy in 1791, and an Academician in 1794. In the last years of his life he held also the office of Librarian. He died at 28, Newman Street, April 27, 1834. Buried in Bunhill Fields Ground.

197. Shakspeare's Principal Characters.—In the centre Cordelia supports her father's head, on her right are Prospero and Miranda, Rosalind and Celia, Falstaff and his companions—also Sir Andrew Aguecheek, Sir Toby Belch,

Malvolio, and Olivia: these complete the side of the picture devoted to comedy. On the left of the centre is a most beautiful impersonation of Ophelia, from whom the moody Hamlet turns away. The group is completed by Lady Macbeth and the weird sisters.

Panel, $14\frac{1}{4} \times 55\frac{1}{4}$, oblong. Signed, and dated 1812.

Sheepshanks Gift.

198. TAM O'SHANTER.

"Now do thy speedy utmost, Meg,
And win the keystane o' the brig.
There at them thou thy tail may toss,
A running stream they dare na' cross.
But ere the keystane she could make,
The fient a tail she had to shake."

Tam is on his mare Maggie; she is in full gallop, and is near the keystone of the bridge, on crossing which is safety; the witches are behind in full pursuit, and "Cuttie Sark" has just deprived Maggie of her tail.

Canvas, $12\frac{1}{2} \times 14\frac{1}{2}$ upright. *In circulation.*

Sheepshanks Gift.

199. JOHN GILPIN.

"Away went Gilpin—who but he?
His fame soon spread around;
He carries weight! he rides a race!
'Tis for a thousand pound!"

The horse is dashing by with his powerless rider; four men spurring in pursuit are betting upon the supposed race.

Canvas, $12\frac{1}{2} \times 14\frac{1}{2}$, upright. *In circulation.*

Sheepshanks Gift.

200. SIR ROGER DE COVERLEY AND THE GIPSIES.

"One, who was older and more sunburnt than the rest, told him that he had a widow in his line of life."—*Vide Spectator*, No. 130.

Sir Roger, accompanied by the Spectator and leading his horse, is accosted by the female fortune-teller.

Panel, $6\frac{1}{2} \times 8$, upright. *In circulation.* *Sheepshanks Gift.*

201. "TWELFTH NIGHT."

"*Sir Toby Belch* (singing).—'There dwelt a man in Babylon; lady! lady!'"
"*Malvolio.*—My masters, are you mad? or what are you? Have you no wit, manners, nor honesty, but to gabble like tinkers at this time of night? Do ye make an alehouse of my lady's house, that ye squeak out your coziers' catches without any mitigation or remorse of voice? Is there no respect of place, persons, nor time in you?" Act ii. Scene 3.

The uproarious trio, Sir Andrew, Sir Toby, and the clown, are shouting out their dramatic catch, to the horror of Malvolio and the amazement of Maria.

Canvas, $9\frac{7}{8} \times 7\frac{1}{4}$, upright. *Sheepshanks Gift.*

02. BRUNETTA AND PHILLIS.

"Brunetta was now prepared for the insult, and came to a public ball in a plain black silk mantua, attended by a beautiful negro girl in a petticoat of the same brocade with which Phillis was attired. This drew the attention of the whole company; upon which the unhappy Phillis swooned away."—*Vide Spectator*, No. 80.

On the right Phillis sinks into the arms of her attendants, while the triumphant Brunetta passes on, rejoicing in the success of her stratagem.

Canvas, $9\frac{7}{8} \times 11$, oblong. *Sheepshanks Gift.*

03. SANCHO AND THE DUCHESS.—Seated in the front, attended by her ladies and the duenna, the Duchess listens to Sancho, who is on a low chair beside her.

Canvas, $9\frac{7}{8} \times 7\frac{1}{4}$, upright. *Sheepshanks Gift.*

The last three pictures are on one canvas, $12\frac{3}{4} \times 31$, oblong.

04. SCENE FROM THE "TEMPEST."

"*Ariel.*— . . . . All but mariners
Plung'd in the foaming brine, and quit the vessel,
Then all a-fire with me: the king's son, Ferdinand,
Was the first man that leap'd: cried, '*Hell is empty,*
And all the devils are here.'" *The Tempest*, Act i. Scene 2.

Ferdinand in the foreground is rushing from the vessel and his companions.

Canvas, $12\frac{3}{8} \times 10\frac{1}{4}$, oval. *In circulation.* *Sheepshanks Gift.*

05. CONSTANCE AND ARTHUR.—*King John*, Act iii. Scene 1.

"*Constance.*—Here I and sorrows sit."

Constance seated on the ground embraces her little son; grouped around her are the other personages of the drama.

Canvas, $12\frac{1}{2} \times 11\frac{1}{4}$, oblong, oval. *In circulation.* *Sheepshanks Gift.*

206. FAME, AS AN ALLEGORY.—Fame is seated on the top of a pinnacle or pyramid; around her in the air a group of young genii are blowing bubbles.

Panel, $6\frac{1}{2} \times 8\frac{1}{2}$, upright. *In circulation.* *Sheepshanks Gift.*

STUBBS.

GEORGE STUBBS, A.R.A., was born at Liverpool, 1724; son of a surgeon; early commenced the study of anatomy; visited Italy about 1754; settled in London and became distinguished as an animal painter; a member, and in 1773, President of the Incorporated Society of Artists; elected A.R.A. 1780; published "Anatomy of the Horse;" many of his works are engraved by Woollett, Earlom, and V. Green. Died in Upper Somerset Street, July 10, 1806.

1/74. LIONS AND LIONESS, with rocky background.

Canvas, $52 \times 71\frac{1}{2}$, oblong. Signed, and dated 1776. *Bought.*

4/76 GOOSE WITH OUTSPREAD WINGS.

Canvas, $30 \times 43\frac{1}{4}$, oblong. *Bought.*

THOMPSON.

THOMAS CLEMENT THOMPSON, R.H.A.; practised as a portrait painter both in Dublin and London; a foundation member of the Royal Hibernian Academy.

1425/69. PORTRAIT OF MRS. ELRINGTON, FORMERLY MISS CHARLOTTE TOWNSHEND.

Canvas, 50 × 39, upright. *Townshend Bequest.*

TOWNSHEND, REV. C. H.

REV. CHAUNCY HARE TOWNSHEND (the donor of the "Townshend Bequest"), born 1798; died 1868.

1420/69. BLEA TARN, CUMBERLAND.

Panel, 9 × 12½, oblong. *Townshend Bequest.*

TRAIES.

WILLIAM TRAIES, was born at Crediton, Devonshire, in 1789. A landscape painter who practised his art at Exeter, and was known in his own county as the "Claude of Devon." Died at Exeter, 28th April 1872.

540/70. ON THE OCKMENT, DEVON.

Millboard, 10¼ × 8, oblong. Signed, but painted over. *Parsons Bequest.*

TRAVERS, G.

1424/69. WHITSAND BAY, DEVON—RAIN PASSING OFF.

Canvas, 18 × 24, oblong. Signed. *Townshend Bequest.*

TURNER.

JOSEPH MALLORD WILLIAM TURNER, R.A., was born in Maiden Lane, Covent Garden, London, April 23, 1775, and commenced art as a painter in water colours, in friendly rivalry with Girtin. He became a student of the Royal Academy in 1789, in 1799 was elected an Associate, and in 1802 an Academician. He was for some time Professor of Perspective also. Of the present school of water-colour painters he may well claim to be one of the principal founders; and his landscapes, both in water and in oil, rank him as one of the greatest masters of his art, both for fertility of invention and for the truthful realization of air and light. He died at Chelsea, December 19, 1851, and was buried by the side of Sir Joshua Reynolds in St. Paul's Cathedral; bequeathing to the nation the numerous works that remained in his own possession, and his funded property for the benefit of his less fortunate brothers in art. His will, however, has been set aside from some legal informality, and this latter intention will not be carried out in conformity with his wishes.

207. LINE-FISHING OFF HASTINGS.—Various boats are in the foreground line-fishing; Hastings, seen under a burst of sunlight, forms the background; a two-masted vessel is wearing off shore. Exhibited at the Royal Academy, 1835.

Canvas, 31 × 24, oblong. *Sheepshanks Gift.*

208. VENICE.—A gorgeous effect of sun on the city, the boats, and the lagune. Exhibited at the Royal Academy, 1840.

Canvas, 36 × 24, oblong. *Sheepshanks Gift.*

209. ST. MICHAEL'S MOUNT, CORNWALL.—The mount is seen in the middle of the picture in a flood of light; several vessels are lying dry upon the sands. On the right hand fish are laid out for a shore market. Exhibited at the Royal Academy, 1834.

Canvas, 31 × 24, oblong. *Sheepshanks Gift.*

210. EAST COWES CASTLE, ISLE OF WIGHT.—The regatta, with the Royal Yacht Squadron parting from its moorings. Exhibited at the Royal Academy, 1828.

Canvas, 48½ × 36, oblong. *Sheepshanks Gift.*

211. VESSEL IN DISTRESS OFF YARMOUTH.—A life-boat is going off to a stranded vessel, which is seen on the right of the picture, making blue-light signals of distress. Two of the females whose fathers or husbands man the boat eagerly watch it from the sands, their position indicating the long recession of the waves, which are boiling and tumbling under the influence of the storm. Exhibited at the Royal Academy, 1831.

Canvas, 48 × 36, oblong. *Sheepshanks Gift.*

1/70. LANDSCAPE, WITH RUINED TOWER—SUNSET.

Panel, 12 × 8½, oblong. Dated 1821. *Parsons Bequest.*

UWINS.

THOMAS UWINS, R.A., was born at Pentonville, 24th February 1782, and studied originally as an engraver. Leaving this branch of the profession, he studied art in the schools of the Royal Academy, and became a designer of book illustrations. He was an early member of the Water-colour Society, to which he was elected in 1810. In 1824 he visited Italy, and during a prolonged residence, collected materials for the works by which he is now best known. On his return, he was in 1833 elected an Associate of the Royal Academy, and an Academician in 1838; he also for some time held the office of Librarian. In 1845 he was appointed by Her

Majesty Surveyor of the Royal pictures, and in 1847 Keeper of the National Gallery. He resigned the two latter offices in 1855, and died at Staines, 26th August 1857, and is buried there.

212. SUSPICION.

"Poor Rosa! to relieve the solitude of the villa she would have her chair taken on the terrace, where she would sit for hours listening to the music of a wandering minstrel. Even this pleasure was at last denied her. Donna Chiara, the old woman di casa, took into her wise head that the minstrel was a lover in disguise."

An Italian garden is slightly indicated in the background; the scarf hanging on the basket at the lady's feet affords a point of brilliant colour. Exhibited at the British Institution, 1848.

Panel, 22½ × 16½, oblong. *Sheepshanks Gift.*

213. AN ITALIAN MOTHER TEACHING HER CHILD THE TARANTELLA.—The mother is dancing to the sound of a tambourine to show her little girl the steps, while some other figures are grouped around. Vines are trained on the trellis above; an orange tree is seen on the right; and in the background is the blue Mediterranean. This picture has been many times repeated by the artist.

Panel, 22 × 17, oblong. Signed, and dated 1842.
Sheepshanks Gift.

214. A NEAPOLITAN BOY DECORATING THE HEAD OF HIS INNAMORATA AT THE FESTA OF THE MADONNA DEL ARCO.—The youth is twining a wreath of vine leaves in the dark hair of a young girl seated on the ground in front of the picture. A vine is trained on the tree to the left, and a tambourine rests against it. In the background is an olive tree, and beyond it is slightly indicated the procession of our Lady of the Arch entering a church. Exhibited at the Royal Academy, 1840.

Panel, 10½ × 14, upright. *In circulation.* *Sheepshanks Gift.*

215. THE FAVOURITE SHEPHERD.

"Fountain of S. Arcangelo, near Cava, South of Italy."

Four Italian peasants filling their water pitchers at a fountain have their attention attracted by a young shepherd passing with his dog in the background; beyond are buildings and cliffs.

Panel, 13⅞ × 9⅞, upright. Signed on the back, and dated 1837.
In circulation. *Sheepshanks Gift.*

612/75. SIR GUYON ARRIVING AT THE BOWER OF BLISS (Spenser's "Faery Queen," II., 12.)—Sketch for the picture in the National Gallery.

15 × 30, oblong. *In circulation.* *Bought.*

WARD.

JAMES WARD, R.A., was born in Thames Street, London, October 23, 1769, and apprenticed as an engraver. He afterwards took to animal painting, in which he attained great eminence. Some of his pictures are like those of Morland in manner, but his study of anatomy under Brooks gave him power to realize works of a much higher character. He was elected an Associate of the Royal Academy in 1807, and an Academician in 1811. He died November 23, 1859, in the 91st year of his age.

216. DONKEY AND PIGS.—A donkey feeding from a wheelbarrow. Two pigs are stretched on a heap of straw on the right.

Canvas, 9 × 6½, oblong. Signed J. Ward. *Sheepshanks Gift.*

217. PIGS.—A large sow stretched at full length on the fore ground; two other pigs seen in the background.

Canvas, 15½ × 9½, oblong. Signed J. Ward, 1813.
Sheepshanks Gift.

218. A CHINESE SOW.—A large sow is rooting in the straw outside the sty.

Panel, 11 × 8⅜, oblong. *Sheepshanks Gift.*

?/71. BULLS FIGHTING IN A LANDSCAPE, WITH VIEW OF ST. DONATT'S CASTLE, GLAMORGANSHIRE.

Panel, 51¾ × 89½, oblong. Signed.
Given by Mr. C. T. Maud.

WEBSTER.

THOMAS WEBSTER, R.A., was born in Ranelagh Street, Pimlico, London, in 1800, and was originally intended for the musical profession, which fortunately, however, he exchanged for art, entering as a student at the Royal Academy in 1820. The character of the studies there at first directed him, as it does most young students, towards historical subjects, but he early proved the original bent of his genius for portraying the humours and games of children; a field of art which he has rendered peculiarly his own, and maintained against all rivals. He was elected an Associate of the Royal Academy in 1840, and an Academician in 1846.

219. SICKNESS AND HEALTH.—A young invalid has been brought out in her chair in front of the cottage door, while her sisters, in all the happiness of health, dance to the music of an Italian organ-man. The boy, who has been reading aloud, looking up from his book, considers himself disturbed by the noise. Exhibited at the Royal Academy, 1843. Painted for Mr. Sheepshanks.

Panel, 32 × 20, oblong. Signed, and dated 1843.
Sheepshanks Gift.

220. GOING TO THE FAIR.—An elderly man is pulled by his grandchildren to the cottage door to induce him to come to the fair, the booths of which are seen in the distance, while a little one struts in front astride on his stick. In the centre is a boy coaxing his grandmamma for money, while behind, a man looking at his watch, evidently thinks that the toilet of the young women, one of whom is seen coming down stairs, has been long in completion. Some accessories are introduced in front; a wooden stool, bowl, pitcher, &c. This picture, with its companion, was painted for Mr. Flood. Exhibited at the British Institution, 1838.

Panel, 30×22, oblong. Signed, and dated 1837.
Sheepshanks Gift.

221. RETURNING FROM THE FAIR.—The same group as before, with the addition in the background of a young man, who has escorted home the younger woman; the purchases are now being exhibited, and the old man brings up the rear, leading the weary child, and carrying its toyhorse. The father of the youngsters is filling a snuff-box, his contribution from the fair, for the grandmother of his children. Exhibited at the British Institution, 1838.

Panel, 30×22, oblong. Signed, and dated 1837.
Sheepshanks Gift.

222. A VILLAGE CHOIR.—A group of village singers and musicians in the gallery of a country church. The leader occupies the centre of the picture, and young choristers are at either side of him. The discrimination of the various voices by the expression is extremely well rendered. Painted for Mr. Sheepshanks. Exhibited at the Royal Academy, 1847.

Panel, 36×24, oblong. *Sheepshanks Gift.*

Chalk studies for several of the heads in this picture will be found amongst the collection of Drawings, Nos. 92 and 206—210.

223. CONTRARY WINDS.—The interior of a cottage in which sits an old woman knitting, while four children are gathered round a tub of water, on which they have set a piece of wood with a paper sail, and are puffing, with eager rivalry, to urge their ship to the opposite coasts of the washing tub. The cat is quietly dozing near the hearth, and a hat, shuttlecock, &c., are on the floor, beside the knife and chips which indicate the shipbuilding just accomplished.

Panel, 22½×14¾, oblong. Signed, and dated 1843.
Sheepshanks Gift.

224. READING THE SCRIPTURES. — AN INTERIOR.—A little child sitting on a low stool beside an old matron is reading to her the Bible. Several accessories are introduced in various parts of the room.

Panel, 14×16, upright. Signed. *In circulation.*
Sheepshanks Gift.

WEST.

BENJAMIN WEST, P.R.A., son of Quaker parents, was born at Springfield, Pennsylvania, U.S., 10th October 1738; early showed his talent for drawing; established himself at Philadelphia; went to Rome in 1760, and travelled through Italy; finally settled in London, and painted "The Departure of Regulus from Rome." He became known to George III., who was his patron for many years; produced a large number of historical and sacred works, the "Death of General Wolfe," "Death on the Pale Horse," &c. He was an original Member of the Royal Academy, 1768, and its President in succession to Reynolds, 1792; died at No. 14, Newman Street, London, 11th March 1820; was buried in St. Paul's Cathedral.

2/71. ANGELS.

Sketch on paper, 16×11¼, Signed. *In circulation.*
William Smith Gift.

WILKIE.

SIR DAVID WILKIE, R.A., was the son of a Scottish clergyman, and born at Cults, in Fifeshire, Nov. 18, 1785. He was educated in art in the Trustees' Academy, at Edinburgh, until he removed to London in 1805, and became a student in the Royal Academy. His subjects from familiar life soon attracted the attention of the public. He was elected an Associate in 1809, and an Academician in 1811. In 1825 he travelled on the Continent, and on his return gradually changed his style. He was appointed Sergeant Painter to the King on the death of Lawrence in 1830, and painted several royal portraits; he was knighted in 1836, and in 1840 set out to visit and study in the Holy Land and various parts of the East. He died at sea on his way home, on 1st June 1841, in the 56th year of his age.

225. THE BROKEN JAR.—The subject from "Coxe's Social Day." An old gentleman, to whom the "haunted room" has been assigned for the night, discovers a wire intended to frighten him. He connects it with a precious China jar on the chimney piece—thus turning the tables on his tormentors, who, startled by the consequent crash, are seen rushing into the room with lights. Exhibited at the Royal Academy, 1816.

Panel, 6½×7¾, upright. *Sheepshanks Gift.*

226. THE REFUSAL.

"Duncan fleech'd and Duncan pray'd,
Ha! ha! the wooing o't;
Meg was deaf as Ailsa Craig,
Ha! ha! the wooing o't;
* * * * * * *
"Shall I like a fool, quoth he,
For a haughty hizzie die?
She may gae to—France for me!
Ha! ha! the wooing o't."

Burns's Song of Duncan Gray.

Meg is seated on the right of the picture; her mother beside, and her father behind her, seem to persuade her to listen to Duncan's addresses. He is seated near, but apart from her, and seems to regard her obduracy with a look of anger and irritation. Through the chink of a door on the right, others are peeping in and enjoying the sport. This picture was in a most dilapidated state from the use of asphaltum, but it has been repaired by Mr. Bentley. Exhibited at the Royal Academy, 1814.

Panel, $21\frac{1}{2} \times 25\frac{3}{4}$, upright. *Sheepshanks Gift.*

227. SKETCH OF A BOOK CASE FOR "THE LETTER OF INTRODUCTION."

Panel, $11\frac{3}{4} \times 15$, upright. *In circulation.* *Sheepshanks Gift.*

228. THE ERRAND BOY.—A boy on a white horse, receiving a message at a cottage door.

Panel, $11\frac{3}{4} \times 8$, oblong. Signed, D. Wilkie, 1820; but understood to be a repetition by another artist. *In circulation.* *Sheepshanks Gift.*

229. A HEAD AND TWO HANDS.—Sketches.

Canvas, 6×6. Signed, D. Wilkie, 1806. *In circulation.* *Sheepshanks Gift.*

230. THE DAUGHTERS OF SIR WALTER SCOTT.—The ladies are sketched as two bare-footed country maidens.

Panel, 5×11, upright. Signed, D. Wilkie, 1817. *In circulation.* *Sheepshanks Gift.*

231. SKETCH OF A HEAD FOR "THE RABBIT ON THE WALL."—This head, together with a profile head also, are rapidly painted over a sketch of an interior, which shows beneath them.

Millboard, $5\frac{1}{2} \times 6$, upright. Signed, D. Wilkie, 1816. *In circulation.* *Sheepshanks Gift.*

232. LANDSCAPE.—A small sketch of a party of gipsies, with two donkeys and a dog.

Panel, 8×11, oblong. *In circulation.* *Sheepshanks Gift.*

WILSON.

RICHARD WILSON, R.A., born at Pinegas, Montgomeryshire, 1st August 1714, was the son of a clergyman. He lived by portrait painting until he was 35, when he went to Italy, and remained there six years; Zuccarelli and Vernet both saw his talent for landscape painting. He returned to London, and exhibited "Niobe" in 1760; an original member of the Royal Academy, 1768; appointed its librarian in 1776. His great works did not sell well in his lifetime, and he was often in poverty until he inherited some property in Wales, near Llanberis. Died, in Denbighshire, May 1782; was buried at Mold.

04/70. LANDSCAPE WITH RIVER AND RUINS.

Canvas, 14×10¼, oblong. *Parsons Bequest.*

46/76. LANDSCAPE, EVENING.

Canvas, 24½×19¼, upright. *Bought.*

WITHERINGTON.

WILLIAM FREDERICK WITHERINGTON, R.A., was born in Goswell Street, London, May 26, 1785, and studied his art in the schools of the Royal Academy, where he entered as a student in 1805. In 1830 he was elected an Associate, and in 1840 an Academician. Died April 10, 1865.

233. THE HOP GARDEN.—A young girl is dressing the bonnet of a sister with a garland of hop-bine, while a lad seated on a basket looks on with much pleasure at the effect of the head-dress. In the background is seen a hop-bin, and figures picking hops into it. Exhibited at the British Institution, 1835.

Panel, 14×17½, upright. Signed, and dated 1834.
Sheepshanks Gift.

WOODHOUSE, S.

413/69. REV. CHAUNCY HARE TOWNSHEND (the Donor of the "Townshend Bequest") AND HIS SISTER CHARLOTTE, AS CHILDREN.

Canvas, 50×40, upright. *Townshend Bequest.*

414/69. HENRY HARE TOWNSHEND, LATE OF BUSBRIDGE, SURREY.

Canvas, 50×39¾, upright. *Townshend Bequest*

ANONYMOUS.

1412/69. HENRY HARE, THIRD LORD COLERAINE.
Canvas, $16\frac{1}{4} \times 13\frac{7}{8}$, upright. *In circulation.*
Townshend Bequest.

127/70. LANDSCAPE, WITH WATERFALL AND RECUMBENT FIGURE.
Canvas, $19\frac{3}{8} \times 26$, oblong. *In circulation.* *Bought.*

1608/71. STUDY OF A FEMALE HEAD.
Canvas, $17\frac{3}{4} \times 14\frac{1}{4}$, upright. *In circulation.* *Bought.*

258/75. SKETCH OF A LADY'S HEAD.—18th century.
Canvas, 21×17, upright. *In circulation.* *Bought.*

229/76. LANDSCAPE WITH TREES AND RUINS. (School of WILSON.)
Canvas, $16\frac{3}{4} \times 13$, upright. *Bought.*

268/76. HEATH SCENE WITH FIGURES. (School of CROME.)
Canvas, $11 \times 17\frac{1}{2}$, oblong. *Bought.*

COLLECTION

OF

BRITISH WATER-COLOUR PAINTINGS,

HAVING IN VIEW

AN HISTORICAL ILLUSTRATION OF THIS NATIONAL ART,

TO WHICH IS ADDED

A COLLECTION OF DRAWINGS AND SKETCHES BY BRITISH ARTISTS.

As an introduction to the examination of the Water-colour Collection it has been thought desirable to enlarge a little on the history and methods of water-colour painting; since the present attempt is the first that has been made to represent this peculiarly British art in any *permanent* public Collection.

It has been frequently asserted that the English have no native taste for art, and judging from the early history of art in this country there would seem some ground for the assertion. In the beginning of last century, it was in the hands of foreigners who came to reap the harvest it afforded, our own people gathering but gleanings left upon the field; and although there were works by native painters of merit, these were rather pupils and followers of the greater Italians and Flemings who, from the time of our last Henry downwards, were the painters of our kings and princes, and the skilled decorators of their palaces, than holding any decided rank of their own.

But from the earliest time there was one branch of art in which English artists had a reputation even on the Continent, and in which they certainly excelled the artists of other nations, namely, miniature painting in water-colours; and any one who is acquainted with the beautiful works of that kind by Hilliard, the two Olivers, Hoskins, and Cooper, will be aware that this statement is strictly true.

Their art had its origin no doubt in missal painting, in which the colours were either opaque in themselves, or mixed with white in order to render them so; and the miniature painters continued a modified use of the materials

and methods of the missal painters, tending, however, to a use of more transparent pigments.

Yet even miniature painting had declined from its palmy excellence in the days of Queen Elizabeth and the Charleses, and fallen, like other art, into mere copying from the works of more gifted painters.

The use of opaque pigments, tempered or mixed with water and some glutinous substance, hence called *tempera paintings*, extended to other branches of art besides portraiture, but it was of that solid and opaque kind which is still practised by the scene painter, white being mixed with all the pigments. Some of the artists who wrought in this manner were men of repute, even at the time I have been speaking of, when art otherwise was in its lowest estate. Walpole, the chronicler of our native art, speaks in high terms of praise of George Lambert the scene painter, and of Taverner, who was rather an amateur than an artist. Of the first of these we have an example, the oil painting, 1431/70. We have, also, a work by Taverner, No. 443, in this Collection, which can be examined to see how far it bears out the praises of Walpole, who, speaking of two of his pictures, says, that they "must be mistaken for, and are worthy of Gaspar Poussin."

Another and more original example of tempera painting is No. 383, the work of Paul Sandby: it is wholly in solid opaque colour, and must not therefore be confounded with paintings executed in transparent water colours, which at the time when this work was executed (1794) had not yet arrived to a like amount of fulness and colour.

But besides this method of painting there was still another kind, called stained drawing, which it is necessary to describe, since from its practice has arisen the present school of water-colour painting. In this method the whole drawing was carefully wrought up in Indian ink, and when thus completed a few tints representing local colour were thinly added over the various parts. This branch of the art, as followed at the end of the last century, was topographic rather than artistic. Its nature and quality will be understood by examining the drawings No. 447, by M. A. Rooker, executed in 1795; No. 456, by T. Hearne, executed in 1796; and that by Wm. Payne, No. 384, probably about the same date: all these works are more or less topographic in character, and are wrought precisely as I have described. If we, at the same time, compare with them the figure drawing No. 448, by Julius Cæsar Ibbetson, executed in 1795; No. 439, by N. Pocock, executed in 1790;

that by Webber, No. 446, executed about the same date; and that by Alexander, No. 453, executed in 1796, we shall have a fair idea of water-colour drawing as it stood just before the great movement that was to raise it into a national art.

Sometimes the practice was a little varied as far as the first process was concerned, the whole work being carefully drawn in with the pen before the last colour tinting was added; and this use of the pen, frequent in the works of Hearne and Rooker, is to be noted, since it was developed into a means of great expression and beauty in after-times in the hands of Prout and Nash, who, as is evident from drawings in this collection, made it valuable in the delineation of buildings and architecture.

Literally, a great number of the works of the last century are little better than coloured prints, and, in fact, their mode of execution is analogous; the printing press in one case supplying the black and white ground which the artist had to prepare in the other, and to either of which colour tinting was afterwards applied. Even true artists (such as Cozens, a man with real art-feeling) went no further than to substitute a grey or blue monotone instead of the Indian ink, in all other respects following the above practice.

Many persons may, on the first inspection of this portion of the Collection, turn away feeling but little interest in the cold grey and formal landscapes it contains, or be disappointed at the washy appearance of the figure subjects, giving less attention to these works than they really deserve; but let them consider the purpose of the Collection, the history of this truly national art. Already the names of some of its first professors are being lost for want of record, and their works dispersed in folios and forgotten: yet these men are the founders of the art; out of their practice, however imperfect, arose the excellence and richness of the succeeding school; and, while at the present time such efforts are making, and such expense is very properly incurred, to trace, step by step, the history of the revival of art in Italy, it is surely right to illustrate the labours of our own countrymen who have founded a new art, and to treasure up the incontestable proofs of its origin and progress.

It is not to be supposed from what has already been said that the water-colour art of the 18th century was wholly devoid of feeling and imagination, since some of the higher qualities are not wanting even in these negatively

coloured works; but the variety of effect and incident, and the luminous colouring of the art that arose subsequently, have tended to obscure the many excellences they really possess. This great change was principally due to two men, Thomas Girtin and J. M. W. Turner. Although the first of these died in 1802, at the early age of 29, he left enough behind him to show the influence his works had on this change of style and to prove him a worthy rival of our greatest landscape painter, Turner.

Turner's early practice had been in strict conformity with the mode already described: a great number of his early works are in the hands of collectors, carried no further than the negative tint or ground which was used as a preparation for "stained drawings"—such is No. 8 in the National Gallery Collection. Numerous drawings of his are also extant where the monotone ground has the local tint applied, as No. 1, National Gallery Collection, wherein two pictures in the same frame, one "Malmsbury Abbey," dated 1791, the other "A View from Cook's Folly on the River Avon," show how Turner had learnt his art from, and followed the practice of, the masters of his day; while at the same time the latter picture, painted as early perhaps as 1791, marks in the young painter a strong instinct for colour beyond what is at all discernible in other painters of the period. "Carisbrook Castle," No. 14, National Gallery Collection, is also a specimen painted by Turner under his early influences.

So far, the mode of working in water colours, as the art existed up to about the year 1795, has been explained and illustrated by examples, both those specially referred to, and many others which will be found in the Collection with the dates affixed. The change of process now to be adopted was simple in itself, but led to important results. The old mode of preparing the drawing in a uniform tint was given up, and the work commenced by laying in each object with its true local colour, shadowing and rounding each with individual tints of the same local colour neutralized in due relation to the situation in the picture of such objects, and the various hues and reflexes by which its colour was influenced. Thus it will be seen that the practice was exactly the reverse of the former,—the local tints were first laid in, the shadows added after. By these means the art, in the hands of Girtin and Turner, made rapid progress. The painting No. 380, in this Collection, executed by Girtin prior to 1802 (since in that year he died), already shows a totally changed method from that followed by

Pocock, Payne, or Hearne; while in the magnificent water-colour painting of Edinburgh, by Turner, No. 35 in the National Gallery Collection, painted in 1804, the old mode of tinting has largely disappeared. The grey ground is no longer used in its entirety as a preparatory method but judiciously confined to the large and broad masses of shadow, as on the castle in the distance, the bridge and buildings in the middle ground, and the mass of the rock on the left of the picture; in the lights, local colours are laid on primarily, and advanced by their own neutralized tints or shadows, as has already been described.

But even in this fine work it may be presumed that the flat masses of grey tint were judiciously retained to supply the broad cool masses of sun-setting shadow, since we find in the picture by F. Stevens, No. 441, if the date (1806) is correct, how completely the art had thrown off the trammels of the old manner. The transition period was a short one, and the painting by John Smith, No. 454, dated 1803, and the works by Prout, Nos. 344 and 345, may be studied to illustrate it. Power, brilliancy, and truth were so evidently the result of the new manner, that it soon superseded the old one, and such works could no longer be classed, as heretofore, as *drawings*, but began to take rank as water-colour paintings. Water colour, as thus practised, has an innate brilliancy arising from the transparency of the colours and the pure white ground of the paper beneath them. This constitutes much of its peculiar excellence, subjoined to a delicacy and refinement of execution and gradation of tint, which is arrived at with ease in water colours, but only achieved after much training, and as the result of extreme skill, in the painter in oil.

Contrasted with the richness and depth of oil paintings, however, those in the simpler medium are apt to appear to disadvantage, and to have an air of poverty and thinness. Thus it was soon felt by those who practised water-colour painting that their works, in the only exhibition then open for their display—the Royal Academy—had not fair play.

Several members of the new profession, among whom may be named Glover, Hills, Payne, J. Varley, and Wells, met at the rooms of Mr. Shelley, a miniature painter of some celebrity; and receiving, at subsequent meetings, the adhesion of other members of the profession, the plan of a society was framed, and arrangements made for an exhibition to consist wholly of water-colour paintings, and exclusively of the works of members of the society.

The first exhibition of "The Society of Painters in Water Colours" was opened to the Public on the 22nd of Apri 1805, at the rooms built by Vandergucht, the engraver, in Lower Brook Street, Grosvenor Square. After a time their exhibitions were removed to Bond Street, and again to Spring Gardens, and finally, on the changes made in that neighbourhood, under the direction of Nash the architect, to the rooms in Pall Mall East, where the annual exhibition continues to be held. It may be well here to give a list of the original members (some still holding high rank in public estimation), and to mention that works by all the founders of this first society are to be found in this collection, with one exception (W. S. Gilpin). These were :—

G. Barrett.	J. Holworthy.	S. Shelley.
J. Cristall.	J. C. Nattes.	J. Varley.
W. S. Gilpin.	F. Nicholson.	C. Varley.
J. Glover.	N. Pocock.	W. F. Wells.
W. Havell.	W. H. Pyne.	
R. Hills.	S. Rigaud.	

It will be observed that the names of the two artists whose works had contributed so largely to the change and improvement of water-colour painting, are not in the list of the founders of the new society; but poor Girtin was already dead, and Turner, elected in 1802 a member of the Royal Academy, was bound by its rules to contribute to the annual exhibitions of that body. Moreover, his greatest efforts at this time were to achieve success in oil painting, by the practice of which branch of the art he hoped to establish his reputation.

The growth of the art, after the foundation of the new society and the opening of their separate exhibition, was rapid and steady, and improvements in execution were continuous. The new mode of treatment once adopted, many minor excellences speedily followed. It is asserted on competent authority that some of the principal of these were due to the genius of Turner. The mode of taking out lights, for instance, from the masses of local colour by means of bread, is undoubtedly due to him, and is said to have had a startling effect on his contemporaries, when works so treated were first exhibited. Washing, in order to obtain a granulated surface, practised so largely by Robson and others, stippling, carried to excess by the cattle painter Hills, but of great value when applied with discretion, and not in excess, and many other varied executive processes, were introduced within a few years after the foundation of the new society, and, if not all due to Turner, were certainly incorporated most successfully into his bold and liberal

practice. The fine painting executed by him, or at least exhibited in 1815, of the Battle of Fort Rock in the Val d'Aosta,* combines almost all these peculiarities of execution; lights wiped out of the local colour in the sky, and sharply and decisively on the trees in the foreground; others scraped out with a blunt instrument whilst the full lay of local colour is in a wet state, as in the moss on the wall and part of the fir trees on the bank on the right; lights scratched out, as in one of the waterfalls; others cut sharp and clear with a knife from the white paper, as in the housings of the mules on the mountain road: these, together with a large amount of surface washing, to give texture and air, may be seen and studied with advantage in this fine work. The present Collection contains one work by the great master, Turner, (No. 88, "Hornby Castle,") which is in his best time, and deserves the most careful study. It will serve not only to illustrate Turner's extreme *finesse* of execution, and all those various expedients he adopted to secure effects—such as the washing down of broken tints to obtain variety in the distance with proper air tints and gradations; the abrasion of the paper, the cutting off the surface for sharp and sunny glitters of light. and the removal of lights in other parts by wiping out—but it is also a master-piece of knowledge of nature and the effects of nature, only to be arrived at after deep and continuous study—a knowledge without which the utmost skill in executive means fails to interest us. (There is also a fine example of the change which took place in his style about the year 1800, in No. 547, "Warkworth Castle"). Another picture (No. 341, by W. Hunt) will also serve to illustrate the like skill in the adaptation of varied means of execution, and is in its way scarcely less worthy of examination than the "Hornby Castle" by Turner: it may be compared with a much earlier work, No. 350, by the same master, when the reed pen and the tinted preparation were still parts of the methods employed.

The art of water-colour painting within the last 25 years has advanced still further, and sought new means of effect. A partial union has taken place of the transparent and the opaque methods, the use of body colours having been resorted to in many cases, in order to give crispness and solidity, sometimes, it may be feared, with a loss of that brilliancy which is so admirable a quality of the art.

With the extension of water-colour painting, and the increase of professors of the art, arose the necessity for a new

* National Gallery Collection, No. 41.

exhibition, and in the year 1832 a new society was formed, called "The New Society of Painters in Water Colours." They adopted the same principle as the older society, of exhibiting only the works of members, and their first exhibition took place at No. 16, Old Bond Street, in the spring of that year. The members were W. Cowen, James Fuge or Fudge, Thomas Maisey (treasurer), G. F. Phillips, J. Powell (president), W. B. S. Taylor, and T. Wageman. The society continued under the name of the New Society until 1863, when in new premises, which they had caused to be erected, they opened their exhibition as the Institute of Painters in Water Colours. Both societies contain many artists of distinguished talent, whose works are highly attractive to the public; but the exclusive principle being adopted in both, all young candidates for their membership have still for a time to struggle with the difficulties of their predecessors, and to make their way to public estimation by exhibiting their works in contact with the stronger and more forcible efforts of the painters in oil.

Drawings and Sketches.

A small collection of drawings and sketches formed part of Mr. Sheepshanks's munificent gift. These are both interesting and instructive, since they show the process of thought by which artists work out their pictures. Among them will be found pen-and-ink and pencil jottings of first ideas, first lines of composition, blots of light and shade and colour, sketches of varied positions of heads, hands, and feet, tending to the fuller expression or more complete illustration of the subject of pictures; studies for backgrounds; and careful drawings of whole figures, drapery, and heads and hands, made either for study or to be used in the progress of the various works.

Occasionally these sketches and drawings have reference to pictures in the Collection. But in these instances they most probably comprise only a small number of the studies actually produced in the completion of the picture. They will, however, be regarded with peculiar interest, as giving insight into the growth of ideas, and the working of the mind of the artist. From this cause, the casual scrap and the veriest blot by a master hand, may be invaluable, as containing, perchance, the germ of some idea afterwards expanded into a noble and immortal work.

This is exemplified by the pencil scrap by Wilkie, No. 120, since in it he has noted down his first idea of some accidental group on which the picture of "The Refusal"

was founded. In No. 121, the new-born thought has somewhat grown, and its light and shade become more marked; and while missing, doubtless, many fragments, not at present in the Collection, we find (in Nos. 122 and 123) examples of those careful studies of the expression of hands which were made in his progress to the perfect work.

It is worthy of notice here, that Wilkie laid great stress on the hands in his compositions. He used to say that the interest and expression of the story was as much helped on by *two* hands as by *one* face. Hence he never hid a hand if he could avoid it; and the many varied studies made by him, as well as those by Mulready and other artists, will show how thoroughly the same truth is appreciated by all those who have excelled most in the conduct of the story in their works.

In view of the interest which thus attaches to such studies, it is to be hoped that opportunities may hereafter occur of still further increasing in this direction the value of Mr. Sheepshanks's gift, by obtaining, as far as possible, all the sketches and drawings for at least a few of the principal pictures comprised in this national collection.

Another value belongs to some of these drawings as illustrating the advance of the individual from the student into the artist, and exhibiting the increased power and facility that arise from knowledge. Accordingly, the *dates* on the various works are sometimes of marked importance. This source of interest may be exemplified by a small number of very early drawings by Sir E. Landseer, Nos. 48 to 56; some of them, the productions of his mere childhood, yet showing even at the age of five years, the bent of his mind to that branch of art which his after career so fully illustrated.

The careful drawings of figures, heads, hands, and draperies which form part of the collection—while they will serve to remove entirely the imputation that British artists are indifferent draughtsmen,—will show the student-artists the pains and labour by which their predecessors have achieved their reputation; and the public—ever unwilling to admit that genius is other than a happy inspiration, accomplishing all its works without study or toil—will see that even those who must be acknowledged to possess it in the fullest sense, have yet shown that labour is the price which must ever be paid for excellence.

It is to be confessed, however, that the practice of artists as regards sketches and studies is very varied,—and that while some, like Wilkie, Mulready, Cope, &c., make many

sketches before commencing, and studies during the progress of their pictures, others deem such a mode of proceeding objectionable, as exhausting their interest in their work and deadening the freshness of the first thought. Some even go so far as to think out their works wholly on the canvas. These, however, are the few, and the contrary has in all ages been the practice of the greatest and most original minds. Nor do we find that it has conduced to tameness and insipidity,—but rather to the refining and perfecting the first and vigorous idea.

It is, however, to be remembered that the conduct of the picture by previous studies and drawings was a necessity with many of the old masters; and hence, perhaps, in some degree the prevalence of the practice, since at least all those who worked in fresco were obliged to prepare studies and a complete cartoon of the whole arrangement of the work before proceeding to paint it on the wall. This cartoon was traced, or pricked and pounced on to the prepared ground, and the several parts, as the painter proceeded with the picture, being cut out from the cartoon, formed the studies from which the work was, piece by piece, rapidly executed. Fresco painting has only of late years been introduced into this country, and the commissions for such works confined to a few. The head by Dyce (No. 166), cut for the purpose described above, from the cartoon of a fresco of "Neptune giving Britannia the Empire of the Sea," painted at Osborne for Her Majesty, forms a good specimen of the practice, while the studies of drapery by Herbert (Nos. 175 to 177), are such as are made in the preparation of the cartoon, in this instance one of those in the vestibule of the House of Lords, the "Lear and Cordelia."

As another instance of the production of artists' sketches, and as illustrating the facility of invention and execution obtained through practice, the two drawings by Leslie (Nos. 58 and 59) may deserve a passing remark. These works were produced at meetings of the Sketching Society. This society, which existed for many years (and has brought into existence a multitude of sketches), consisted of a small number of artists who met by turns at each other's houses. The host of the evening provided the necessary drawing materials, and when the party were ready to commence sketching, and not until then, proposed the subject for the evening, to be treated by each according to his own fancy. They began their sketches at seven o'clock, and at ten these were gathered in completed, and the members, while partaking of a simple supper, freely criticized

each other's labours. On breaking up for the evening the whole of their works were left for their entertainer. As the Society consisted both of landscape and figure painters, who sometimes invited a sculptor friend to join them, the treatments of the same subject (sometimes a single word) were very varied.

On one occasion, it is said that the Queen, wishing to test that the sketches were actually invented and executed impromptu, desired to give the subject for the evening. It was selected by Her Majesty, and sent by a messenger when the party were actually assembled. When the given time had elapsed, the same messenger carried the whole of the sketches to the Palace for inspection. The subject given was the word "Desire," and many of the sketches made on that occasion are said to have been of peculiar excellence and fancy.

R. R.

The Ellison Collection of Water-Colour Paintings.

This Collection was presented for public instruction, and for the purpose of forming

A National Collection of Water-Colour Paintings,

by Mrs. Ellison of Sudbrooke Holme, Lincolnshire, acting in the spirit of the wishes of her late husband, Richard Ellison, Esq., who intended that some part of his collection should ultimately be bequeathed to a public gallery.

In the first instance it consisted of 51 pictures, but at the death of Mrs. Ellison, in May 1873, the number was enlarged to 100, by her additional gift of 49 paintings.

William Smith Gift.

In 1871 Mr. William Smith, F.S.A., the Deputy Chairman of the "National Portrait Gallery," offered to allow a selection to be made from his collection of Water Colour Paintings of any works painted prior to 1806—the second year of the Exhibition of the Society of Painters in Water Colours—as a gift towards the completion up to that date of the "Historical Collection" of the works of British Painters in Water Colours already possessed by the Department. By this liberal donation the National Collection was enriched by 86 valuable pictures, amongst which were many by painters hitherto unrepresented in the Gallery.

WATER COLOUR PAINTINGS,

CHALK DRAWINGS AND SKETCHES, &c.

See note at the commencement of the Catalogue of Oil Paintings.

ADAM, ROBERT. *b.* 1728. *d.* 1792.

334/72. Classical Landscape with Cascade. *Bought.*

ALEXANDER, WILLIAM. *b.* 1767. *d.* 1816.

453. On one of the Rivers of China. (1796). *In circulation.* *Bought.*
633. Waltham Cross. (1812.) *Bought.*
695. Barges of Lord Macartney's Embassy to China, on the Grand Canal. *Bought.*
696. Chinese Soldiers exercising outside the Walls of a City. *Bought.*
87/70. Shipping. *Bought.*
403/74. Chinese Lady, with Attendant. *In circulation.* *Bought.*

ANDERSON, WILLIAM. *b.* 1757. *d.* 1837.

1688/71. Shipping. (1794.) *William Smith Gift.*

ANDREWS, GEORGE H. (*Living Artist.*)

457/75. Storm in the North Sea, with Smack and Barque. (1866.) *Bought.*

ATKINS, S. (Exhibiting in 1787.)

576. The Frigate. *Bought.*
1708/71. Marine View, with Boat and Figures on Shore. *William Smith Gift.*

ATKINSON, JOHN AUGUSTUS. *b.* 1775. *d.*

1739/71. Gipsy Encampment. *William Smith Gift.*

AUSTIN, SAMUEL. *b.* . *d.* 1834.

472/75. Shakespeare's Cliff, Dover, with Luggers on the Beach. *Bought.*

BAKER, THOMAS. *b.* 1809. *d.* 1869.

63/71. A Study of Cattle. (1860.) *In circulation.* *Bought.*
64/71. A Study of Cattle. (1862.) *Bought.*

BANCKS, C.

2/68. Portrait of a Lady. (1756.) (Miniature on cardboard in India ink.) *Bequeathed by Mrs. Louisa Plumley.*

BARBER, CHARLES. *b.* *d.* 1854.

7/72. Lynmouth, Devon. *Bought.*

BARKER, BENJAMIN. *b.* 1776. *d.* 1838.

2/71. Landscape, with River and Mountains. *Bought.*
2/71. Landscape. (Pencil and water colour.) *Bought.*
2/74. Brecon Town and Bridge. *Bought.*

BARKER, THOMAS ("of Bath.") *b.* 1769. *d.* 1847.

8/71. Forest Scene, with Woodman and Dog. *William Smith Gift.*
3/71. Landscape with Cow and Boy. *In circulation.* *Bought.*
4/71. Snowdon, with Llanberis Lake. *Bought.*

BARRALET, J. MELCHIOR. (Exhibiting in 1789.)

7/73. View on a River—the Medway? (1776.) *Bought.*

BARRET GEORGE, SEN., R.A. *b.* 1732 (or 1728). *d.* 1784.

2/71. Landscape, with River, and Figures. (1782.) *William Smith Gift.*
7/75. Landscape, with River, and Horses watering. *Bought.*

BARRET, GEORGE, SEN., R.A., AND GILPIN, SAWREY, R.A.

4/72. Trees and Horses. (1782.) *Bought.*

BARRET, GEORGE, JUN. *b.* about 1774. *d.* 1842.

154. Market Garden at Chelsea. *Bought.*
435. Tivoli, Sunset. *In circulation.* *Bought.*
501. A Classic Composition. *Ellison Gift.*
523. Deer in Landscape. (The animals by Robert Hills.) *Bought.*
10/73. Thoughts in a Churchyard—Moonlight. *Ellison Gift.*
11/73. Landscape Composition—Sunset. *Ellison Gift.*
12/73. Weary Trampers. (1840.) *Ellison Gift.*

BARTHOLOMEW, VALENTINE. *(Living Artist.)*

13/73. Azaleas. (1840.) *Ellison Gift.*
14/73. Camellias. (1840.) *Ellison Gift.*

BAYNES, JAMES. *b.* 1766. *d.* 1837.

59/76. Allington Castle, Kent. (1825.) *Given by Mr. Samuel Redgrave.*

BENNETT, WILLIAM. *b.* 1811. *d.* 1871.

56/75. Landscape, with Castle, Northumberland. *Bought.*

BENTLEY, CHARLES. *b.* 1806. *d.* 1854.

346. Harwich from the Sea. *In circulation.* *Bought.*
502. Yarmouth Fishing Boats. *Ellison Gift.*
30/69. Old Breakwater, Coast of Essex. *Townshend Bequest.*

BENWELL, JOHN HODGES. *b.* 1764. *d.* 1785.

279/75. Pierre du Terrail, Chevalier de Bayard. (1476–1524.) *Bought.*

BLAKE, WILLIAM. *b.* 1757. *d.* 1827.

697. Satan summoning his Angels. (1808.) *Bought.*
1689/71. The Healing of the Woman with an Issue of Blood. *William Smith Gift.*

BOND, J. LLOYD.

609/70. Showery Weather, Bettws-y-Coed. *In circulation.* *Parsons Bequest.*

BOURNE, JAMES. (Exhibiting in 1800.)

663. View near Halifax. *Bought.*
664. View near Halifax. *Bought.*
1706/71. Cottage near Dolgelly. *William Smith Gift.*
1707/71. Church and Bridge, Hubberholme. *William Smith Gift.*

BOWLER, HENRY ALEXANDER. (*Living Artist.*)

562. Luccombe Chine, Isle of Wight. (1860.) *Bought.*

BOYNE, JOHN. *b.* about 1750. *d.* 1810.

1703/71. A Meeting of Connoisseurs. *William Smith Gift.*

BRAGG.

451. Battersea. *Bought.*
452. Battersea Fields (now Battersea Park). *Bought.*

BRANDARD, ROBERT. *b.* 1805. *d.* 1862.

1. Rocks at Hastings. *Sheepshanks Gift.*

BRIGHT, HENRY. *b.* 1814. *d.* 1873.

601/70. Landscape, with River and Bridge — Rain coming on. (1833.) (Crayon.) *Parsons Bequest.*

BROCKY, CHARLES. *b.* 1808. *d.* 1855.

2. The Blonde, Female Head. (Coloured chalk.) *In circulation.* *Sheepshanks Gift.*
3. The Brunette, Female Head. (Coloured chalk.) *In circulation.* *Sheepshanks Gift.*
1469/69. Girl at a Conduit. *Townshend Bequest.*
1489/69. Girl at a Window, Reading. *In circulation.* *Townshend Bequest.*

BROMLEY, WILLIAM, A.E. *b.* 1769. *d.* 1842.

812/73. The Crucifixion. (1814.) *Bought.*

BROOKING, CHARLES. *b.* 1723. *d.* 1759.

2/73. An English Line of Battle Ship. (India ink.) *Bought.*

BUCKLER, JOHN. *b.* 1770. *d.* 1851.

552. Redgrave Hall, Redgrave, Suffolk. *Bought.*
0/71. Winchester Cathedral. (1801.) *William Smith Gift.*
61/72. Hereford Cathedral. (1809.) *In circulation.* *Bought.*

BUNBURY, HENRY WILLIAM. *b.* 1750. *d.* 1811.

02/7 . Florizel and Autolycus changing Garments—"*Winter's Tale.*" *William Smith Gift.*

BURNET, JOHN. *b.* 1784. *d.* 1868.

94. Cottage near Hastings. (1809.) *In circulation.* *Sheepshanks Gift.*

BYRNE, ANNE FRANCES. *b.* 1775. *d.* 1837.

37/74. Grapes and Strawberries. *In circulation.* *Bought.*
38/74. Flowers and Grapes. *Bought.*

BYRNE, JOHN. *b.* 1786. *d.* 1847.

434. The Ferry at Twickenham. (Exhibited in 1830.) *Bought.*
56/74. Italian Landscape, with Monastery. *Bought.*

CALLCOTT, SIR AUGUSTUS WALL, R.A. *b.* 1779. *d.* 1844.

4. Studies of Composition, 8 in one frame. (Pencil.) *In circulation.* *Sheepshanks Gift.*
5. Lugger making for the Mouth of a Harbour. (Pencil.) *Sheepshanks Gift.*
6. Coast Scene.—Fishing Smack lying to. (India ink and chalk.) *In circulation.* *Sheepshanks Gift.*
7. Rocks and Sea—Isle of Wight. (Chalk.) *Sheepshanks Gift.*
8. Greenwich Hospital. (India ink.) *Sheepshanks Gift.*
9. River View, with Bridge and Cathedral. (India ink.) *Sheepshanks Gift.*

10/70. View in Yorkshire—River and Cattle. *In circulation.* *Parsons Bequest.*

CALLOW, WILLIAM. (*Living Artist.*)

661. Souvenirs de Rosenau, the birthplace of H.R.H. the Prince Consort. (Five Sketches.) *In circulation.* *Bought.*
76/69. Brig at anchor, and Boats alongside. *Townshend Bequest.*
95/69. On the Thames. *In circulation.* *Townshend Bequest*

CALVERT, FREDERICK.

271/71. Mount Etna. *In circulation.* *Bought.*
429/73. Ryde, Isle of Wight. *Bought.*
430/73. Shorwell, Isle of Wight. *Bought.*

CAMPION, GEORGE B. *b.* . *d.* 1870.

1501/69. Boy with Rabbits. *In circulation.* *Townshend Bequest.*

CARPENTER, MRS. MARGARET SARAH. *b.* 1793. *d.* 1872.

95. Study from Nature. *Sheepshanks Gift.*

CARTER, JOHN. *b.* 1748. *d.* 1817.

168/75. West View of Strasbourg Cathedral. (Pen and India ink.) *Bought.*

CASEY, W. LINNAEUS. *b.* . *d.* 1870.

775/70. A Contadina reposing. *Bought.*
776/70. Street View in Dinan, France. *In circulation.* *Bought.*
777/70. Street View in a Town in Normandy (?) *In circulation.* *Bought.*

CATTERMOLE, GEORGE. *b.* 1800. *d.* 1868.

503. Hamilton of Bothwellhaugh about to shoot the Regent Murray. *Ellison Gift.*
504. The Raising of Lazarus. *Ellison Gift.*
505. Cellini and the Robbers. *Ellison Gift.*
506. Pirates at Cards. *Ellison Gift.*
507. Lady Macbeth. (1850.) *Ellison Gift.*
508. The Armourer's Tale. *Ellison Gift.*
509. Landscape. *Ellison Gift.*
1434/69. Hamilton of Bothwellhaugh about to shoot the Regent Murray. *In circulation.* *Townshend Bequest.*
1449/69. Knight and Lady. *In circulation.* *Townshend Bequest.*
1453/69. Interior of a Church, Spain. *In circulation.* *Townshend Bequest.*
1454/69. Interior of a Baronial Hall. *Townshend Bequest.*
1465/69. A Forest Glen. *Townshend Bequest.*
1503/69. Knight and Page. *In circulation.* *Townshend Bequest.*
1521/69. The Silent Warning. (1837.) *Townshend Bequest.*
1015/73. Macbeth instructing the Murderers. *Ellison Gift.*
1016/73. The Diet of Spires. *Ellison Gift.*
1017/73. Charles the First and his Secretary. *Ellison Gift.*

CATTON, CHARLES, JUN. *b.* 1756. *d.* 1819.

622. Four small drawings of Animals for book illustrations. *Bought.*

CHALON, ALFRED EDWARD, R.A. *b.* 1781. *d.* 1860.

470. Flora and Zephyr. *Bought.*
5/75. Garden Front of Mr. Robert Vernon's House, Twickenham. *Bought.*

CHALON, JOHN JAMES, R.A. *b.* 1778. *d.* 1854.

471. Flora and Zephyr. *In circulation.* *Bought.*
568. A Welsh Landscape. (1806.) *Bought.*
569. A River Scene. *Bought.*
570. A River Scene in Devonshire. (1808.) *Bought.*

CHAMBERS, GEORGE. *b.* 1803. *d.* 1840.

510. A Windy Day. *Ellison Gift.*
511. On the Thames. *Ellison Gift.*

CHASE, JOHN. (*Living Artist.*)

26/9. Windmills by a River. *Townshend Bequest.*

CIPRIANI, GIOVANNI BATTISTA, R.A. *b.* 1727. *d.* 1785.

7/71. The Triumph of Cupid. *William Smith Gift.*
8/71. The Jealousy of Darnley. *William Smith Gift.*

CLENNELL, LUKE. *b.* 1781. *d.* 1840.

342. The Press-gang. (Sketch in sepia.) *In circulation.* *Bought.*
586. The Sawpit. (1810.) *Given by Mr. H. Vaughan.*
683. A River Scene. *In circulation.* *Bought.*

CLEVELEY, JOHN. *b.* about 1745. *d.* 1786.

472. Limehouse Hole. *Bought.*
33/71. Frigate and Dutch Fishing Boats off Dover. *William Smith Gift.*
0/74. River with Shipping. (India ink.) *Bought.*

CLEVELEY, ROBERT. *b.* *d.* 1809.

2/72. English Ships of War. *Bought.*
3/72. English Ships of War, one Firing a Salute. *Bought.*

COKE, A. SACHEVEREL. (*Living Artist.*)

9/69. Eros and Ganymede. (Exhibited in 1869.) *Bought.*

COLLET, JOHN. *b.* about 1725. *d.* 1780.

94/71. The Asylum for the Deaf. *William Smith Gift.*
11/73. Promenaders in St. James's Park. The two principal female figures probably represent the beautiful Misses Gunning. (India ink.) *Bought.*

COLLINS, WILLIAM, R.A. *b.* 1788. *d.* 1847.

10. The Young Boat-builders. Sketch for picture of "Seaford." *See* Picture, No. 31. (Pencil.) *In circulation.* *Sheepshanks Gift.*
11. Coast Scene. *In circulation.* *Sheepshanks Gift.*
12. Studies of English Scenery, 4 in one frame. *In circulation.* *Sheepshanks Gift.*
13. The River Side. *In circulation.* *Sheepshanks Gift.*
14. Street in Naples. *Sheepshanks Gift.*

598/70. Kentish Peasant Girls. *Parsons Bequest.*

599/70. Eu, Normandy. *In circulation.* *Parsons Bequest.*

COMERFORD, JOHN. *d.* about 1835.

409/72. Portrait of an English Military Officer. (Miniature on ivory.) *Bought.*

CONEY, JOHN. *b.* 1786. *d.* 1833.

379/72. Interior of St. Paul's Cathedral. (1817.) (Sepia.) *Bought.*

CONSTABLE, JOHN, R.A. *b.* 1776. *d.* 1837.

42/73. Study of a nude Male Figure, seated. (Chalk.) *In circulation.*

43/73. Study of a nude Male Figure, standing. (Chalk.) *In circulation.*

44/73. Study of a nude Male Figure, recumbent. (Chalk.)

45/73. Study of a nude Male Figure, seated. (Chalk.) *In circulation.* (Nos. 42 to 45 *Given by the Rev. R. C. Lattom Browne.*)

261/76. View of Stoke-by-Nayland. (India ink.) *Bought.*

COOKE, EDWARD WILLIAM, R.A. (*Living Artist.*)

15. Brighton Sands. *See* Picture, No. 41. *In circulation.* *Sheepshanks Gift.*
16. Sea Groyn at Hastings. *In circulation.* *Sheepshanks Gift.*
17. Study for "Lobster Pots." (1835.) *See* Picture, No. 39. *Sheepshanks Gift.*
18. Study for Picture of "Mending the Bait Nets." *See* Picture, No. 40. *In circulation.* *Sheepshanks Gift.*

96 to 99. Studies of Fish Baskets on the Coast of Normandy. (1833.) (Pencil.) *In circulation.* *Sheepshanks Gift.*

101, 103, & 104. Windmills, Blackheath. *In circulation.* *Sheepshanks Gift.*

102. Windmill, Blackheath. *In circulation.* *Sheepshanks Gift.*
105. Study for Picture entitled "The Antiquary's Cell." *See* Picture, No. 42. *In circulation.* *Sheepshanks Gift.*
106. Hulks in Portsmouth Harbour. *See* Picture, No. 45. *In circulation.* *Sheepshanks Gift.*
108. Study of Weeds. (Water colour, varnished.) *In circulation.* *Sheepshanks Gift.*
109. London Bridge, with Boats, &c. (1834.) (Drawing, tinted.) *In circulation.* *Sheepshanks Gift.*

110. London Bridge. (Drawing, tinted.) *In circulation.*
Sheepshanks Gift.
111. On the Thames. (Tinted sketch.) *In circulation.*
Sheepshanks Gift.
112. Near Battersea. (Tinted sketch.) *In circulation.*
Sheepshanks Gift.
3/70. Paper Mill, near Oxford. (1835.) *In circulation.*
Parsons Bequest.
7/70. Paper Mill, near Oxford. (1835.) *In circulation.*
Parsons Bequest.

COOPER, RICHARD. *b.* . *d.* after 1809.

96/71. Rocky Landscape. (Pen and water colour.) *In circulation.*
Bought.
09/71. Vesuvius. *William Smith Gift.*

COOPER, SAMUEL. *b.* 1609. *d.* 1672.

678. Male Portrait. (Miniature on playing card.) *Bought.*
688. Portrait, stated to be of Henry, Duke of Gloucester. (Miniature on card.) *Bought.*

COOPER, THOMAS SIDNEY, R.A. (*Living Artist.*)

347. A River Scene with Cattle. (1858.) *Bought.*
513. Cows on a River's Edge. (1844.) *Ellison Gift.*
514. Sheep in a Landscape. (1844.) *Ellison Gift.*
56/69. Sheep. *Townshend Bequest.*
22/69. Cattle and Milkmaid. *Townshend Bequest.*

COPE, CHARLES WEST, R.A. (*Living Artist.*)

19. Sleeping Child. Life study. (Chalk.) *Sheepshanks Gift.*
20. Study for Picture of "Palpitation." *See* Picture, No. 52. (Chalk.) *In circulation.* *Sheepshanks Gift.*
21, 22. Studies for "The Cottar's Saturday Night." (Chalk.)
Sheepshanks Gift.
23. Study of a Kneeling Child, for Picture of "The Penitent's Return." (Chalk.) *In circulation.* *Sheepshanks Gift.*
24. Study of Hands, from life. (Coloured chalk.)
Sheepshanks Gift.
27. Study of Hands. (Chalk.) *In circulation.*
Sheepshanks Gift.
28. Prayer, Old Man's Head. (Chalk.) *In Circulation.*
Sheepshanks Gift.
155. Study of Female Hands, for the Picture of "The Sisters." (1850.) (Chalk.) *Bought.*
156. Study of Hands of Brabantio, in the Picture of "Othello." (1852.) (Chalk.) *Bought.*
157. Study of a Head in Picture of "The Death of Cardinal Wolsey." (1847.) (Chalk.) *Bought.*

160 & 161. Studies of Female Figure in the Picture of "The Cup of Cold Water." (Chalk.) *In circulation.* *Bought.*

162. Study of Child for the same Picture. (1844.) (Chalk.) *Bought.*

423. The First Preaching of Christianity in Britain. (Executed in 1858.) (Sepia tinted.) *Bought.*

COPLEY, JOHN SINGLETON, R.A. *b.* 1737. *d.* 1815.

612. 613. 614. 615. 616. 617. 618. 619. 620. 621. Ten Studies in Chalk on tinted paper for the Picture of "The "Repulse and Defeat of the Spanish Floating Bat-"teries at Gibraltar by Lord Heathfield," executed for the Corporation of London. [615 to 621 *in circulation.*] *Bought.*

COSWAY, RICHARD, R.A.

Richard Cosway, R.A., was born at Tiverton, Devonshire, in 1740. His ancestors are said to have first established the manufacture of woollen cloths in that neighbourhood, having been driven to emigrate from Flanders during the persecutions of the Duke of Alva. Cosway's ability in art was shown early in life, and he appears to have been patronized to such an extent as to have excited the envy, if not the misrepresentations of his contemporaries. He was elected a Royal Academician in 1771. He married Maria Hadfield, a native of Italy, but of English parentage, whose artistic ability, and great personal attractions, added to the popularity of his establishment; but he became the subject of much satire, and some scandal.

His portraits, which possessed admirable characteristics of colour and elegance in drawing, must at one time have been very numerous, as he was a rapid executant.

He died in the Edgware Road, on July 4th, 1821, at the age of 80, and was buried in the new church of St. Marylebone.

61. Portrait of the Earl of Carlisle. (Miniature on ivory.) *Bought.*

694. Portrait of Viscount Newark. (Miniature on ivory.) *Bought.*

946/68. Portrait of Mrs. Elizabeth Billington, Singer. (1770–1818.) (Miniature on ivory.) *Bequeathed by Mrs. Louisa Plumley.*

COTMAN, JOHN SELL. *b.* 1782. *d.* 1842.

496. The Crypt of an Abbey. (1803.) *In circulation.* *Bought.*

589. A Gateway in a Norman Town. *In circulation.* *Bought.*

590. A Covered Portal to a Church. *Bought.*

91. Market Place and Church Spire, Normandy. *In circulation.* *Bought.*
662. Windmill, Lincolnshire. *Bought.*
/75. Boat on the Beach. *Bought.*
/75. Palace at Perawa, Malwa, Bengal. (From a sketch by Capt. Elliot.) *In circulation.* *Bought.*

COX, DAVID. *b.* 1783. *d.* 1859.

163. Street in Beauvais. *Bought.*
330. A Water Mill near Bettws-y-Coed. *In circulation.* *Bought.*
331. Battersea Fields, from Millbank. (1828.) *In circulation.* *Bought.*
332. A Forest Scene. *In circulation.* *Bought.*
333. The Gateway of Rhuddlan Castle. *In circulation.* *Bought.*
334. The Belated Traveller. *In circulation.* *Bought.*
335. The River Thames and Windsor Castle. *In circulation.* *Bought.*
336. Morning—A Welsh View. *In circulation.* *Bought.*
426.* A Mountain Glen. *In circulation.* *Bought.*
427. A Distant View of Windsor. *In circulation.* *Bought.*
428. Distant Hills. *In circulation.* *Bought.*
429. Landscape with Bridge. *In circulation.* *Bought.*
512. A Cornfield. *Ellison Gift.*
564. Cottage near Norwood. *Bought.*
7/69. The Challenge—A Storm on the Moor. *Townshend Bequest.*
5/69. On the Lune, Kirkby Lonsdale. *In circulation.* *Townshend Bequest.*
3/69. Windermere. *Townshend Bequest.*
8/73. Windsor Castle from Sandpit Gate. *Ellison Gift.*

COX, DAVID, JUN. (*Living Artist*).

6/70. Landscape with Cottage — Labourers binding cord-wood. (1853.) *In circulation.* *Parsons Bequest.*

COZENS, ALEXANDER. *b.* 1698. *d.* 1786.

26/74. Landscape. *Bought.*
11/75. Landscape, with Ruins and Mountains. *Bought.*

COZENS, JOHN ROBERT. *b.* 1752. *d.* 1799.

385. A Lake Scene. *In circulation.* *Bought.*
497. The Chigi Palace, near Albano. *Bought.*
498. View in Sicily. *In circulation.* *Bought.*

CRAIG, WILLIAM MARSHALL. (Exhibiting 1788-1827.)

50/71. The Wounded Soldier. *William Smith Gift.*

CRAMPTON.

1509/69. Sea Beach. *In circulation.* *Townshend Bequest.*

CRISTALL, JOSHUA. *b.* 1767. *d.* 1847.

422. Borrowdale, Cumberland. (1814.) *In circulation.* *Bought.*
444. The Young Fisher Boy. *Bought.*
488. Horse and Cart. *In circulation.* *Bought.*
431/73. The Fishmarket on the Beach, Hastings. *Bought.*

CROME, JOHN. ("Old Crome.") *b.* 1769. *d.* 1821.

213. Near Magdalen Gate, Norwich. (India ink.) *Given by Mr. J. C. Robinson.*
214. King Street, Norwich. (India ink and chalk.) *Given by Mr. J. C. Robinson.*
643. View of a Castle *Bought.*
1749/71. Wood Scene. *William Smith Gift.*
1183/75. Study of Forest Trees and Creepers. (India ink.) *Bought.*

CROSSE, RICHARD. *d.* 1810.

640. Captain Swinburne, Author of "A Tour through Spain." (Miniature on ivory.) *Bought.*

CROWE, EYRE, A.R.A. (*Living Artist.*)

653. A Dead Stork. (1860.) (Chalk.) *Bought.*

CRUIKSHANK, ISAAC. *b. about* 1756. *d. about* 1810.

1704/71. The Lost Child. *William Smith Gift.*
1705/71. The Child Found. *William Smith Gift.*

CUETT, JOHN. *b.* *d.*

270/71. Study of Classical Ruins. Probably a composition. (1710.) (India ink.) *In circulation.* *Bought.*

DANBY, FRANCIS, A.R.A. *b.* 1793. *d.* 1861.

480. On the Avon, near Bristol. *Bought.*

DANIELL, SAMUEL. *d.* 1811, aged 36.

1205/72. Deer and Birds in a Tropical Landscape. *Bought.*

DANIELL, WILLIAM, R.A. *b.* 1769. *d.* 1837.

1687/71. Castel Nuovo, Naples. *William Smith Gift.*
1744/71. Durham Cathedral. (1805.) *William Smith Gift.*
1595/71. Benares, on the Ganges. *In circulation.* *Bought.*
458/75. Sea Piece; Arab Dhow in the foreground, Ship in the distance. *In circulation.* *Bought.*
459/75. Sea Piece; Arab Dhow and Brig, becalmed. *In circulation.* *Bought.*

DAVIDSON, CHARLES. (*Living Artist.*)

433. On the Hill at St. Leonard's. *Bought.*
/69. Earlswood Common. *In circulation.* *Townshend Bequest.*

DAYES, EDWARD. *b.* 1763. *d.* 1804.

674. View of Ely Cathedral. (1792.) *Bought.*
4/71. Windermere. *William Smith Gift.*
5/71. Keswick Lake. *William Smith Gift.*
6/71. Buckingham House, St. James's Park. (1790.) *William Smith Gift.*
/76. View of Bath. *Bought.*

DELAMOTTE, WILLIAM. *b.* 1780. *d.* 1863.

557. Canterbury. (1844.) (Pencil.) *Given by the Artist.*
558. Bruges. (1819.) *In circulation.* *Given by the Artist.*
559. Liege: the Bridge of Arches. *In circulation.* *Given by the Artist.*
595. Christchurch, Oxford, from Hinksey Meadows. *Bought.*
596. On the Scheldt, Antwerp in the Distance. (1819.) *Bought.*

DERBY, WILLIAM. *b.* 1786. *d.* 1847.

3/74. A Fisherman. (1834.) *Bought.*
4/74. A Man holding a Book. *Bought.*

DEVIS, ANTONY T. *b.* 1729. *d.* 1817.

34/71. Landscape with Church and Cattle. (1772.) (Water colour with crayon.) *William Smith Gift.*

DE WILDE, SAMUEL. *b.* 1747. *d.* 1832.

5/74. Mr. Harley as Kent in "King Lear." (1794.) *Bought.*

DE WINT, PETER. *b.* 1784. *d.* 1849.

328. Landscape with Cattle. *Bought.*
329. Thornbury Castle, Gloucestershire. *In circulation.* *Bought.*
476. Gateway at Lincoln. *In circulation.* *Bought.*
515. The Cricketers. *Ellison Gift.*
516. Nottingham. *Ellison Gift.*
517. Walton-on-Thames. *Ellison Gift.*
563. The Hay Harvest. *Bought.*
0/69. Landscape. *In circulation.* *Townshend Bequest.*
6/70. Landscape with Waggon and Cattle. *In circulation.* *Parsons Bequest.*
2/72. A Mountain Tarn.
3/72. Ferry on the Severn near Tewkesbury. (1840.)
4/72. Haddon Hall. (1839.)

265/72. Shap Fells, Westmoreland. *In circulation.*
266/72. Wilsford, Lincolnshire. *In circulation.*
267/72. Rick-making, near Lincoln. *In circulation.*
268/72. Reapers in a Cornfield, near Lincoln.
269/72. Tutbury Castle? (1805 or 1806.)
270/72. View near Salthill, Bucks.
271/72. Cornfield, with Loaded Waggons, near Lincoln. *In circulation.*
272/72. Stacking Hay, near Lincoln. *In circulation.*
273/72. A Church on the Bank of a Winding River. *In circulation.*
(Nos. 262 to 273 *the Gift of Mrs. Tatlock, the daughter of the Painter.*)
1019/73. Water Mill, Cumberland. *Ellison Gift.*
1020/73. Village in Lincolnshire. *Ellison Gift.*
1021/73. Lincoln Cathedral. *Ellison Gift.*
1022/73. A Snow Drift. *Ellison Gift.*

DIGHTON, DENIS. *b.* 1792. *d.* 1827.

975/72. Battle Piece—Cavalry and Infantry Skirmishing in crossing a Stream. *Bought.*

DOBBIN, JOHN.

1674/71. The Court of Lions in the Alhambra, Granada. From a Sketch made in 1859. *Given by the Artist.*

DODGSON, GEORGE. (*Living Artist.*)

1464/69. Interior of a Cathedral. *Townshend Bequest.*

DONALDSON, A. B.

518/69. Villa Borghese, Rome. (Exhibited in 1869.) *Bought.*

DORRELL, EDMUND. *b.* 1778. *d.* 1857.

606. On the Thames. *In circulation.* *Bought.*
265/75. Landscape, with Cottage and Figures; a Church in the distance. *Given by Miss Jane Dorrell.*
266/75. Fishermen and Boats, near Mount Edgcumbe, Cornwall. *Given by Miss Jane Dorrell.*
267/75. Crowhurst, near Hastings. *Given by Miss Jane Dorrell.*
268/75. View from Box Hill, Dorking. *Given by Miss Jane Dorrell.*

DUNCAN, EDWARD. (*Living Artist.*)

1023/73. Carting Seaweed on the Coast of Guernsey. (1853.) *Ellison Gift.*

DYCE, WILLIAM, R.A. *b.* 1806. *d.* 1864.

164,164*. Studies for the Fresco of The Baptism of Ethelbert. (Chalk.) *Bought.*
166. Head from the Cartoon of "Neptune giving to Britannia the Empire of the Sea"—painted in Fresco for Her Majesty at Osborne. (Charcoal.) *Bought.*

167. Study for Picture—Consecration of Archbishop Parker. (Chalk.) *Bought.*
168. "Design" personified as a Female Figure. Drawing prepared for the cover of the Government Drawing Book. (Pen and ink.) *In circulation.* *Bought.*
173. Life Study of an Indian. (1844.) (Chalk.) *In circulation.* *Bought.*
174. Glenlaer, Dumfriesshire. *In circulation.* *Bought.*
37/76. Boy standing in an Attitude of Terror. (Pencil, tinted.) *Bought.*

EDRIDGE, HENRY, A.R.A. *b.* 1769. *d.* 1821.

475. Chenies House, near Brambletye, Sussex. *Bought.*
477. A Hedgerow, Trees, and Horses. *Bought.*

EDWARDS, EDWARD, A.R.A. *b.* 1738. *d.* 1806.

23/73. North Dean, Castle Eden, Durham. *Bought.*

ETTY, WILLIAM, R.A. *b.* 1787. *d.* 1849.

71/75. Study from the Nude—Female seated on a Bank. *Bought.*

EVANS, BERNARD.

22/70. Old House at Hendon. *In circulation.* *Bought.*
45/76. Near Barmouth, North Wales. *Bought.*

FARINGTON, JOSEPH, R.A. *b.* 1747. *d.* 1821.

487. Lake and Mountains. *Bought.*
87. The Old Manor House. *Bought.*

FIELDING, ANTHONY VANDYKE COPLEY. *b.* 1787. *d.* 1855.

518. The Vale of Irthing, Cumberland. (1850.) *Ellison Gift.*
519. South Downs, Sussex. (1846.) *Ellison Gift.*
83/69. The Rydal Mountains. *In circulation.* *Townshend Bequest.*
84/69. Landscape. *In circulation.* *Townshend Bequest.*
85/69. The Langdale Pikes, from Windermere. *In circulation.* *Townshend Bequest.*
96/69. Near Beddgelert. (1849.) *In circulation.* *Townshend Bequest.*
24/69. Landscape. (1843.) *In circulation.* *Townshend Bequest.*
96/70. The Moor of Rannoch, Perthshire, Schehallion in the Distance. (1854.) *In circulation.* *Parsons Bequest.*
02/70. Landscape. *In circulation.* *Parsons Bequest.*
24/73. Windsor Park and Castle. (1847.) *Ellison Gift.*
25/73. A Ship in Distress. (1829.) *Ellison Gift.*
26/73. Ben Lomond. (1850.) *Ellison Gift.*

FIELDING, THALES. *d.* in 1837, aged 44.

437/74. Greenwich Hill, with the Observatory, and Thames. *Bought.*

FINCH, FRANCIS OLIVER. *b.* 1802. *d.* 1862.

598. Ruins.—A classic composition. *In circulation.* *Bought.*
645. Composition.—Morning. *Bought.*
646. The Twilight Walk. *In circulation.* *Given by Mrs. Finch.*
667. Landscape, Moonlight. *Bought.*
668. Landscape, Sunrise.—Classical composition. *Bought.*
669. Evening.—A Cemetery. *In circulation.* *Bought.*
670. Landscape.—Classical composition. *In circulation.* *Bought.*

FISK, W. H. (*Living Artist.*)

627/70. Ben Nevis, from above Navin. (1868.) *Parsons Bequest.*

FRANCIA, FRANÇOIS LOUIS THOMAS. *b.* 1772. *d.* 1839.

469. Fishing Craft. (1806?) *Bought.*
588. Cottages in a Valley. (1805.) *Bought.*
623. Interior of a Church. (Sepia.) *In circulation.* *Bought.*

FRIPP, ALFRED DOWNING. (*Living Artist.*)

1492/69. Wood Scene. *In circulation.* *Townshend Bequest.*

FRIPP, GEORGE ARTHUR. (*Living Artist.*)

567. A Country Church. (1845.) *Bought.*
1462/69. Landscape. (1849.) *Townshend Bequest.*
1463/69. Dover Cliffs. (1846.) *In circulation.* *Townshend Bequest.*
1506/69. Landscape, North Wales. *In circulation.* *Townshend Bequest.*
1027/73. Bolton Abbey, Yorkshire. *Ellison Gift.*
1028/73. The Thames at Cookham. *Ellison Gift.*

FRIPP, J. H.

41/74. Classical Composition. *Bought.*

FULLERTON, C. A.

174/75. Edinburgh, from the Golf Ground. (Painted in 1828.) *Bought.*

FUSELI, HENRY, R.A. *b.* 1741. *d.* 1825.

698. Œdipus utters his Curse on his Son Polynices. *Bought.*

GAINSBOROUGH, THOMAS, R.A. *b.* 1727. *d.* 1788.

217. Sketch for a whole length Portrait of a Female. (Pencil and wash.) *Bought.*
594. Carrying Lambs. (Chalk.) *Bought.*

GAINSBOROUGH, THOMAS, R.A. (?)

36/74. Cattle in a Stream; Bridge and Rocks. *Bought.*

GASTINEAU, HENRY. *b.* . *d.* 1876.

45/72. Penrhyn Castle, North Wales. *Bought.*

GESSNER, CONRAD.

493. Horses at a Pool. (1800.) *Bought.*

GILFILLAN.

489. A Scotch Loch. *Bought.*

GILPIN, SAWREY, R.A. *b.* 1733. *d.* 1807.

273/71. Sketch of a Lion and Lionesses. *Bought.*
40/72. A Mansion in Process of Construction (Fonthill Abbey?). (1797.) *Bought.*

GILPIN, REV. WILLIAM. *b.* 1724. *d.* 1804.

431/69. Landscape. (India ink.) *Townshend Bequest.*
433/69. Landscape. (India ink.) *Townshend Bequest.*
435/69. Landscape. (India ink.) *In circulation.* *Townshend Bequest.*
450/69. Landscape. (India ink.) *In circulation.* *Townshend Bequest.*

GIRTIN, THOMAS. *b.* 1773. *d.* 1802.

380. A View on the Wharfe, Yorkshire. *Bought.*
499. Rievaulx Abbey, Yorkshire. (1798.) *Bought.*

GLOVER, JOHN. *b.* 1767. *d.* 1849.

478. Tivoli. *Bought.*
686. Windsor Castle. *Bought.*

GRATTON, GEORGE. (Exhibiting in 1812.)

286/76. South view of Christ Church, Dublin. *Bought.*

GREEN, BENJAMIN R. (*Living Artist.*)

353/74. Interior of Stratford-upon-Avon Church, showing Shakespeare's Monument. *Bought.*

GREEN, WILLIAM. *b.* 1761. *d.* 1823.

685. Ullswater Head—Patterdale Hall. *Bought.*
1751/71. Raven Crag, Wyburn Water, Thirlmere. (1808.) *William Smith Gift.*

GREENWOOD, F.

112/73. Dutch Vessels. (1761.) (India ink.) *Bought.*

GRESSE, JOHN ALEXANDER. *b.* 1741. *d.* 1794.

1731/71. Llangollen Bridge. *William Smith Gift.*

GRIFFITH, MOSES. *b.* 1749.

85/70. Landscape, with View of the West Window of a Church. *Bought.*

GRIMM, SAMUEL HIERONYMUS. *b.* 1734. *d.* 1794.

1730/71. North Foreland Lighthouse. *William Smith Gift.*
1760/71. Mother Ludlam's Hole, near Farnham. (1781.) *William Smith Gift.*

HAAG, CARL. (*Living Artist.*)

520. In the Sabine Hills—Figures at a Shrine. (1858.) *Ellison Gift.*
1029/73. Roman Arch at Spalatro. (1857.) *Ellison Gift.*

HACKERT, CARL. *b.* 1740. *d.* 1800.

479. Geneva. (1782.) *Given by Sir W. C. Trevelyan, Bart.*

HAGHE, LOUIS. (*Living Artist.*)

521. Émeute at Louvain in the Olden Time. (1839.) *Ellison Gift.*
522. A Guard Room. (1853.) *Ellison Gift.*
1468/69. Rustic Piety. (1846.) *In circulation.* *Townshend Bequest.*
590/70. The Corridor, Brewers' Hall, Antwerp. (1862.) *In circulation.* *Parsons Bequest.*
1030/73. The Letter Writer, Rome. (1857.) *Ellison Gift.*

HALFPENNY, JOSEPH. *b.* 1748. *d.* 1811.

116/73. The Bridge, Fountains Abbey, Yorkshire. (1793.) *Bought.*

HAMILTON, WILLIAM, R.A. *b.* 1751. *d.* 1801.

455. Eve and the Serpent. (1801.) *Bought.*
1673/71. Gleaners. (1796.) *Bought.*

HARDING, JAMES DUFFIELD. *b.* 1798. *d.* 1863.

338. Pollards in Windsor Meadows. *In circulation.* *Bought.*
278/75. Landscape, with Hovels. *Bought.*

HARDWICK, W. N. (*Living Artist.*)

1445/69. Upper Deal—Ramsgate in the Distance. *In circulation.* *Townshend Bequest.*
1467/69. Welsh Landscape. *Townshend Bequest.*
1513/69. Landscape. *In circulation.* *Townshend Bequest.*

HARGITT, EDWARD. (*Living Artist.*)

21/70. MOUNTAIN SCENERY, WITH PEASANTS AND DRAYS. (1868.) *Parsons Bequest.*

HARGREAVES, THOMAS.

THOMAS HARGREAVES, born at Liverpool in 1775, came to London in 1793, and was articled to Sir Thomas Lawrence, but his health failing, he returned to his native town, where he practised miniature painting, and met with much encouragement. He died at Liverpool, Dec. 23, 1846, leaving three sons, who followed his profession.

642. PORTRAIT OF JAMES BARTLEMAN, formerly of the Ancient Concerts and His Majesty's Chapel Royal (1769–1821). (1817.) (Miniature on ivory.) *Given by Mr. T. Godwin*, 1865.

HARLEY, GEORGE.

0/72. FULHAM CHURCH AND PUTNEY BRIDGE, (1837.) *Bought.*

HARPER.

6/72. TEMPLE OF VESTA. (1756.) (Pencil.) *Bought.*

HARRIS, J. *b.* . . *d.* 1834.

93/71. SHIPPING. (1795.) *William Smith Gift.*

HASSELL, EDWARD.

3/73. BARROW, DERWENTWATER. *Bought.*

HAVELL, WILLIAM. *b.* 1782. *d.* 1857.

382. WINDSOR ON THE THAMES. *Bought.*
566. VIEW OF HASTINGS. (1815.) *Bought.*

HAYDON, BENJAMIN ROBERT. *b.* 1786. *d.* 1846.

215. A DRAWING ON BROWN PAPER. (Chalk.) *Bought.*

HEAPHY, THOMAS. *b.* 1775. *d.* 1835.

604. THE WOUNDED LEG (originally "THE VILLAGE DOCTRESS"). *Bought.*
6/70. COAST SCENE, WITH FIGURES. *Bought.*

HEARNE, THOMAS. *b.* 1744. *d.* 1817.

456. A VILLAGE ALEHOUSE. (1796.) *Bought.*
484. RANGER'S COTTAGE, HYDE PARK. (1790.) *In circulation.* *Bought.*

1698/71. View of Richmond. (1790.) *William Smith Gift.*
1699/71. Shipping. *William Smith Gift.*
1700/71. Dutch Shipping. *William Smith Gift.*
1753/71. Caistor Castle, Lincolnshire. *William Smith Gift.*

HERBERT, ALFRED. *b.* . *d.* 1861.

175/75. Wreck off Appledore. *Bought.*

HERBERT, ARTHUR JOHN. *b.* 1834. *d.* 1856.

21/72. Barnstaple, Devon. *Bought.*

HERBERT, JOHN ROGERS, R.A. *b.* 1810.

175. Studies for "Cordelia" in the Fresco in the House of Lords. (Chalk and Pencil.) *In circulation.* *Bought.*
76, 177. Studies for the same Fresco. (Chalk.) *In circulation.* *Bought.*

HERING.

1500/69. Pond with Water Lilies. *In circulation.* *Townshend Bequest.*

HILLS, ROBERT. *b.* 1769. *d.* 1844.

523. Deer in Landscape. (The Landscape by G. Barret, Jun.) *Ellison Gift.*
575. The Broken Plough. (1804.) *Bought.*
603. Two Wild Boars in a Wood. (1826.) *Bought.*
167/75. Cows and Sheep. *Bought.*

HOFLAND, THOMAS CHRISTOPHER. *b.* 1777. *d.* 1843.

22/74. Hampstead Heath. *Bought.*

HOLLAND, JAMES. *b.* 1800. *d.* 1870.

29 to 46. Series of 18 Sketches in Portugal. (1837.) *Sheepshanks Gift.*
29. Convent da Serra.
30. Villa da Conde.
31. Cintra.
32. Moorish Palace, Cintra.
33. Torre da Marca.
34. Alcobaça.
35. Torres Vedras.
36. Coimbra.
37. S. Francisco.
38. Torre dos Clerigos.
39. Church of S. Francisco.
40. A Moorish Castle at Mafra.
41. Porto de Moz.
42. Manalva Palace.
43. Entrance of the Douro.
44. Part of the Old Treasury, Lisbon.

45. Leiria.
46. Oporto. (Several of Nos. 29 to 46 *in circulation.*)
47. Nymwegen, Holland. *Sheepshanks Gift.*
/69. Heath Scene. *In circulation.* *Townshend Bequest.*

HOLWORTHY, JAMES. *d.* 1841.

3/72. Part of Raglan Castle. (India ink.) *Bought.*
4/72. Trees and Cattle. *Bought.*

HOSKINS, JOHN, SEN. *d.* 1664.

679. Portrait, unknown. (Miniature on playing card.) *Bought.*

HOSKINS. (Ascribed to.)

689. Portrait of Anne of Denmark, Queen of James I. (Miniature on card.) *Bought.*

HOWARD, VERNON.

641. Three Studies of Skies. *Bought.*
1. Afternoon.
2. Sunset.
3. Evening.

HOWITT, SAMUEL. *b.* about 1765. *d.* 1822.

665. "In Full Cry." *Bought.*
11/71. A Council of Animals. *Bought.*

HUMPHREY, OZIAS, R.A. *b.* 1742. *d.* 1810.

690. Portrait of a Lady. (Miniature on ivory.)
Given by the Trustees of the Soulages Collection.

HUNT, ALFRED WILLIAM. (*Living Artist.*)

25/70. Mountains above Bettws-y-Coed. (1857.) (Sepia.)
Parsons Bequest.

HUNT, WILLIAM HENRY. *b.* 1790. *d.* 1864.

339. A Mulatto Boy. *In circulation.* *Bought.*
340. A Coast Guardsman. *In circulation.* *Bought.*
341. Boy and Goat. (1836.) *Bought.*
350. A Cottage Door. *Ellison Gift.*
524. The Monk. *Ellison Gift.*
525. Plums. *Ellison Gift.*
526. A Brown Study. *Townshend Bequest.*
70/69. Hawthorn Blossoms and Bird's Nest. *Townshend Bequest.*
72/69. The Doubtful Coin. *Townshend Bequest.*
86/69. Grapes and Peaches. *In circulation.*
02/69. Wild Roses and Bird's Nest. *In circulation.*
Townshend Bequest.
25/69. Primroses and Birds' Nests. *Townshend Bequest.*
88/70. Interior of a Bedroom. *In circulation.* *Parsons Bequest.*
031/73. The Valentine. *Ellison Gift.*
032/73. Grapes, Melon, and Plums. *Ellison Gift.*

IBBETSON, JULIUS CÆSAR. *b.* 1759. *d.* 1817.

448. The Sailor's Return Home. (1795.) *Bought.*
1752/71. View in the Isle of Wight. *William Smith Gift.*

INCE, JOSEPH MURRAY. *b.* about 1806. *d.* shortly before 1860.

486. Greenwich Hospital. (1833.) *Bought.*
602. A Street in the Suburbs of ———. (1832.) *In circulation.*
Bought.
1206/72. Coasting Vessels, with Harbour. (1836.) *Bought.*

JACKSON, JOHN, R.A. *b.* 1778. *d.* 1831.

136 to 141. Series of 6 slight Sketches in Holland and Belgium, from the travelling sketch-book of the artist, in five frames. (1816.) (Chalk and Pencil.) *In circulation.* *Sheepshanks Gift.*

JACKSON, SAMUEL. *d.* in 1870, aged 75.

338/72. View looking down the Avon, from the side of the Roman Camp, Clifton. *Bought.*
1/75. Llanberis, North Wales. *Bought.*

JACKSON, S. P. (*Living Artist.*)

527. A Hazy Morning on the Coast of Devon. (1853.)
Ellison Gift.
528. On the Hamoaze, Plymouth. *Ellison Gift.*
529. Towing a Disabled Vessel. (1852.) *Ellison Gift.*
523/74. Wapping, Bristol. *In circulation.* *Bought.*

JENKINS, JOSEPH J. (*Living Artist.*)

1033/73. Shrimpers. *Ellison Gift.*

JOHNSON, H. J. (*Living Artist.*)

585/70. Jedburgh Abbey. (1846.) *In circulation.* *Parsons Bequest.*
629/70. Linlithgow Palace. (1846.) *Parsons Bequest.*

KETTLE, RUPERT A.

358/72. Shore at Towyn, Cardigan Bay. *Given by the Artist.*

LA CAVE, P. Living in 1803.

1271/71. Landscape, with Horses at Plough and Figures. (1806.)
Bought.
189/74. Landscape, with Cottage and Postchaise. *In circulation.*
Bought.

LANDSEER, SIR EDWIN HENRY, R.A. *b.* 1802. *d.* 1873.

48 to 56. Early Drawings of Animals, 9 in one frame. (Pencil and water colour.) *Sheepshanks Gift.*
57. Stags' Heads and Dog. (Chalk.) *In circulation.*
Sheepshanks Gift.

& 115. Recollections of Sir Walter and Lady Scott; and other slight sketches in pen and ink. *In circulation.* *Sheepshanks Gift.*

LAPORTE, JOHN. *b.* 1761. *d.* 1839.

45/71. Conway Castle. *William Smith Gift.*
3/74. Buttermere, Cumberland. *In circulation.* *Bought.*

LEE, FREDERICK RICHARD, R.A. (*Living Artist.*)

647. A Wood Scene. (1832.) *Bought.*

LEE, WILLIAM. *b.* 1809. *d.* 1865.

08/73. French Fisherwomen. (1855.) *Bought.*

LEITCH, W. L. (*Living Artist.*)

530. Scene in the Highlands. (1857.) *Ellison Gift.*

LESLIE, CHARLES ROBERT, R.A. *b.* 1794. *d.* 1859.

58. Don Quixote and the Showman's Lion. (Tinted sketch.) *In circulation.* *Sheepshanks Gift.*
59. Scene from "Peregrine Pickle." (Tinted sketch.) *In circulation.* *Sheepshanks Gift.*
118. A Mother Teaching her Child (after Raphael). (Pen and ink.) *In circulation.* *Sheepshanks Gift.*

LEWIS, JOHN FREDERICK, R.A. (*Living Artist.*)

531. Study of a Fox. *Ellison Gift.*
532. Halt in the Desert. (1853.) *Ellison Gift.*
565. Peasants of the Black Forest. *Bought.*
0/70. Interior of a Studio. *In circulation.* *Parsons Bequest.*
8 to 3e/70. Studies—Venetian Boatmen, &c. *Three in circulation.* *Bought.*

LEWIS, WILLIAM. (Exhibiting 1815–38).

03/72. Raby Castle. *Bought.*

LINDSAY, N. W.

19/69. Landscape.—"Drath Mawr." *In circulation.* *Townshend Bequest.*

LINES, SAMUEL R. *b.* 1804. *d.* 1833.

22/72. The Daïs and Dining Table, Haddon Hall. (1833.) *Bought.*

LIOTARD, JOHN STEPHEN. *b.* 1702. *d.* about 1790.

187. Turk, Seated. (Coloured chalk.) *Bought.*
500. Profile Portrait, said to be of Sir Everard Fawkener. (Crayons.) *Bought.*

LOCKER, E. H. *b.* 1777. *d.* 1849.

335/72. Titchfield House, near Fareham, Hants. (1803.) *Bought.*

LONGCROFT, THOMAS.

654. Tomb of Shah Jehan on the River Jumna at Agra. (1786.) *Given by Miss Elizabeth Twining.*

655. A Place of Worship built by the Nawaub of Rohilcund, Southward of Rampoor. (India ink.) *Given by Miss Elizabeth Twining.*

LOUND, THOMAS. *d.* in 1861, aged 58.

192/74. Framlingham Castle, Suffolk. *Bought.*

LOUTHERBOURG, PHILIP JAMES DE, R.A. *b.* 1740. *d.* 1812.

553. A Storm. (Tinted drawing.) *Bought.*

1701/71. Mountain Scenery. (Painted by the artist for his "Eidophusikon.") *William Smith Gift.*

MAC CALLUM, ANDREW. (*Living Artist.*)

348. Beeches at Epping. (1858.) *In circulation.* *Bought.*

349. An Old Oak at Windsor. *In circulation.* *Bought.*

MACKENZIE, FREDERICK. *d.* 1854. aged 67.

533. Thornton Abbey, Lincolnshire. *Ellison Gift.*

534. Lincoln Minster, from the Cloisters. *Ellison Gift.*

1034/73. Lincoln Cathedral from the North-West. *Ellison Gift.*

MACKINNON, W.

115/73. Lausanne, Switzerland. (1798.) *Bought.*

MACPHERSON, J.

617/70. Crossing the Sands. *Parsons Bequest.*

MC CLOY, S. (*Living Artist.*)

572. Black Grapes. *In circulation.* *Bought.*

MAHONEY, J. (*Living Artist.*)

657. "Now then, Lazy." (Exhibited in 1866.) *Bought.*

MALCHAIR.

1713/71. Waterfall on the Clydach, near Abergavenny. *William Smith Gift.*

MALTON, JAMES. *d.* 1803.

492. Capel Street, Dublin, with the Royal Exchange in the Distance. (1800.) *Bought.*

MALTON, THOMAS, JUN. *b.* 1748. *d.* 1804.

3/71. The North Parade, Bath. (1777.) *William Smith Gift.*
4/71. Whitehall, with the Banqueting House. (Exhibited in 1781.) *William Smith Gift.*
5/71. The Strand, with Somerset House and St. Mary's Church. (Exhibited in 1781.) *William Smith Gift.*

MARKS, HENRY STACY, A.R.A. (*Living Artist.*)

677. May Day in the Olden Time. (1867.) *In circulation. Bought.*

MARLOW, WILLIAM. *b.* 1740. *d.* 1813.

0/71. Lake Scenery. *William Smith Gift.*
1/71. View at Battersea. *William Smith Gift.*

MARSHALL E.

4/69. Ruined Castle and Lake. *In circulation.* *Townshend Bequest.*

MARSHALL, T. F.

9/69. The Coming Footstep. (1847.) *Townshend Bequest.*

MARTEN, JOHN.

578. Near Dover. (1803.) *Bought.*

MARTIN, JOHN. *b.* 1789. *d.* 1854.

535. Richmond Park. (1843.) *Ellison Gift.*
35/73. A Woodland Scene. (1850.) *Ellison Gift.*

MEE, MRS. *b.* . *d.* 1851.

671. Mrs. Margaret Deering. (Miniature on ivory.) *Given by Mrs. Mary Margaret Lindsay.*

MEEN, MARGARET. *b.* . *d.* .

20/74. Group of Flowers in a Jar, and Bird's Nest. (Painted in 1806 for Princess Elizabeth, daughter of George III.) *Given by Mr. E. M. de Bussche.*

MILLER, JAMES. (Exhibiting in 1775.)

761/71. Entrance to Greenwich Park from Blackheath. *William Smith Gift.*

MOLE, J. H. (*Living Artist.*)

46/69. Tynemouth. (1847.) *Townshend Bequest.*

MONAMY, PETER. *b.* 1670. *d.* 1749.

644. Sketch—Old East India Wharf at London Bridge. *Bought.*

MORRIS, J. R.

1050/71. Cottage with Cart and Figures. (1806.) *Bought.*

MORTIMER, JOHN HAMILTON, A.R.A. *b.* 1741. *d.* 1779.

1735/71. The Sompnour, the Devil, and the Widow.—Chaucer, *Frere's Tale.* *William Smith Gift.*
1736/71. January and May.—*Chaucer.* *William Smith Gift.*

MOSER, MARY, R.A. *b.* 1744. *d.* 1819.

377/72. Vase of Flowers (formerly in the collection of Queen Charlotte). (Distemper.) (1764.) *Bought.*

MÜLLER, WILLIAM JOHN. *b.* 1812. *d.* 1845.

593/70. Bridge of the Lledr, North Wales. *In circulation.* *Parsons Bequest.*
600/70. River Scene with Boats. (India ink.) *Parsons Bequest.*
608/70. Rustic Shed and Gate. (1833.) *In circulation.* *Parsons Bequest.*
616/70. Landscape with River and Ruined Tower. *In circulation.* *Parsons Bequest.*
618/70. Woody Landscape with Rocks and Cottage. *Parsons Bequest.*
47/73. Moel Siabod. *Given by Mr. C. T. Maud.*
48/73. Wood near Bristol. *Given by Mr. C. T. Maud.*

MULREADY, WILLIAM, R.A. *b.* 1786. *d.* 1863.

60. Study for Picture of "Punch." *See* Picture, No. 159. (Chalk.) *Sheepshanks Gift.*
61. Sketch of Boys Wrestling, from Picture of "The Convalescent." (Pencil.) *Sheepshanks Gift.*
62. Life Study of a Girl and Child, for the Picture of "Firing the Cannon." (Chalk.) *Sheepshanks Gift.*
63. The Profile on the Wall. Sketch for the Picture of "The Origin of a Painter." (Chalk.) *Sheepshanks Gift.*
64. Life Study of a Male Figure. (1833.) *See* Picture, No. 143. (Pen and ink.) *Sheepshanks Gift.*
65. Landscape with Cattle. (Pen and ink.) *Sheepshanks Gift.*
66. Blackheath Park. (Pen and ink.) *Sheepshanks Gift.*
67. Cottages. (Pencil.) *Sheepshanks Gift.*
68 to 72. Two Landscape Sketches for "Boys Fishing;" and three Studies for the Picture of "The Barber's Shop." (70–1 are dated 1811.) (Pen and ink.) *Sheepshanks Gift.*
74. Life Study of a Female Figure (seated). (Black and red chalk.) *In circulation.* *Sheepshanks Gift.*

75. Study for the Portrait of Mr. Sheepshanks. (1832.) *See* Picture, No. 142. (Pen and sepia.) *Sheepshanks Gift.*
77. Sketch for the Housekeeper in the same Picture (1832), and for the Ornamented Fireplace. *See* Picture, No. 142. (Pen and ink.) *Sheepshanks Gift.*
78. Portrait of Mr. Sheepshanks. *See* Picture, No. 142. (Pen and sepia.) *Sheepshanks Gift.*
199. A Cottage. (Pencil.) *Sheepshanks Gift.*
200. Profile of a Lady. (Pencil.) *Sheepshanks Gift.*
211. Lessons and Play. (Drawing on Zinc.) *Given by Lady Cole.*
320. An Academy Study of a Young Man. (1854.) (Chalk.) *In circulation.* *Bought.*
321. An Academy Study of a Female. (Chalk.) *In circulation.* *Bought.*
322. An Academy Study of a Man, seated. (1852.) (Chalk.) *Bought.*
323. An Academy Study of a Male Figure. (1848.) (Chalk.) *In circulation.* *Bought.*
324. An Academy Study of a Female, seated. (1848, retouched 1856.) (Chalk.) *In circulation.* *Bought.*
325. An Academy Study of a Female, seated on the Ground. (1853.) (Chalk.) *In circulation.* *Bought.*
326. An Academy Study of a Male figure extended on the Ground. (1852.) (Chalk.) *In circulation.* *Bought.*
327. An Academy Study of a Male Figure partly seated on the Ground. (1852.) (Chalk.) *Bought.*
418. A Life Study of a Female. (Black and white chalk.) *Sheepshanks Gift.*
419. Portrait of the Rev. Richard Sheepshanks, M.A. (1857.) (Chalk.) *Sheepshanks Gift.*
424. Portrait of John Sheepshanks, Esq., the donor of the Collection. (1858.) (Chalk.) *Sheepshanks Gift.*
650. Heath Scene with bright Sky. (1845.) (Pastel.) *Bought.*
651. Evening Scene. (1845.) (Pastel.) *Bought.*
652. Life Study.—Female Figure. (1863.) (Pastel.) *Bought.*

MUNN, PAUL SANDBY. *d.* 1845, aged 72.

440. A Country Road. (1808.) *Bought.*
9/70. Rievaulx Abbey, Yorkshire. (1806.) *Bought.*

NASH, FREDERICK. *b.* 1782. *d.* 1856.

491. The Waterworks at Versailles. *Bought.*
577. Tintern Abbey. *In circulation.* *Bought.*

NASH, JOSEPH. (*Living Artist.*)

430. East End of the Cathedral of St. Jacques at Dieppe. *In circulation.* *Bought.*
431. Rochester. *Bought.*
432. Study for "The Hall at Speke." *In circulation.* *Bought.*
556. Speke Hall, Lancashire. (1850.) *Ellison Gift.*

1036/73. Speke Hall, Lancashire. (1849.) *Ellison Gift.*
1037/73. The Cartoon Gallery, Knole. (1841.) *Ellison Gift.*
1038/73. Scene from *Ivanhoe*. *Ellison Gift.*
1039/73. Porch at Montacute, Somersetshire. (1842.) *Ellison Gift.*

NATTES, JOHN CLAUDE. *b.* about 1765. *d.*

632. Buildings on a Bridge, with a Portion of a Cathedral—probably a View in Abbeville. *Bought.*

NATTES, JOHN CLAUDE. (?)

1716/71. Bolsover Castle, Derbyshire. *William Smith Gift.*

NEALE, JOHN PRESTON. *b.* 1771. *d.* 1847.

638. Staplehurst. (1830.) *In circulation.* *Bought.*

NESFIELD, W. A. (*Living Artist.*)

536. Bamborough Castle, Northumberland. *Ellison Gift.*

NICHOLSON, FRANCIS. *b.* 1753. *d.* 1844.

421. Rhaiadr Mawr, North Wales. *Bought.*
445. A River Scene. *In circulation.* *Bought.*
658/70. Mount Etna. *Given by Mr. T. F. Dillon Croker.*

NIEMANN, EDMUND JOHN. (*Living Artist.*)

622/70. Autumn Evening—A Composition. (1865.) *In circulation.* *Parsons Bequest.*
1452/69. Landscape, Sunset. *Townshend Bequest.*
1479/69. Landscape, Evening. *In circulation.* *Townshend Bequest.*
1508/69. Landscape, Morning. *In circulation.* *Townshend Bequest.*

OAKLEY, OCTAVIUS. *b.* 1800. *d.* 1867.

537. Primrose Gatherers. *Ellison Gift.*
1466/69. Buy my Spring Flowers. *In circulation.* *Townshend Bequest.*

OLIVER, PETER. *b.* 1601. *d.* 1660.

1787/69. Tarquin and Lucretia. *Bought.*

O'NEILL, HUGH. *b.* 1784. *d.* 1824.

1695/71. Church and Houses at Conway. *William Smith Gift.*
404/74. Carisbrooke Church, Isle of Wight. (1812.) *Bought.*

OWEN, SAMUEL. *b.* 1768. *d.* 1857.

449. On the Thames. (1801.) *Bought.*
450. Passengers to a Ship under weigh. *Bought.*
495. Luggers on the Shore. (1808.) *Bought.*
1681/71. Shipping in a Calm, with Fishermen on the Beach. (1800.) *William Smith Gift.*

PALMER, EDITH. *b.* 1770. *d.* 1834.

1/74. LANDSCAPE, WITH CATTLE DRINKING. (1820.) *Bought.*

PALMER, SAMUEL. (*Living Artist.*)

538. GOING TO SEA. *Ellison Gift.*

PARKER, H.

0/71. SHIPPING, SUNSET. *William Smith Gift.*

PARS, WILLIAM, A.R.A. *b.* 1742. *d.* 1782.

675. KILLARNEY FROM THE HILLS ABOVE MUCKROSS. *In circulation.* *Bought.*

676. LONDONDERRY. *Bought.*

PAYNE, WILLIAM. *b.* *d.*

384. VIEW OF HAREWOOD HOUSE. *In circulation.* *Bought.*

560. LANDSCAPE COMPOSITION. *In circulation.* *Bought.*

684. LANDSCAPE COMPOSITION. *Bought.*

96/71. VIEW NEAR BRISTOL, LOOKING OVER THE SEVERN; THE WELSH COAST IN THE DISTANCE. *William Smith Gift.*

8/72. RIVER SCENE, WITH COTTAGE AND TREES. *Bought.*

9/72. COAST SCENE, WITH MOUNTAINS—LOW TIDE. *Bought.*

PEARSON, C.

79/71. LANDSCAPE WITH COTTAGES. *William Smith Gift.*

PENLEY, AARON EDWIN. *b.* 1806. *d.* 1870.

337. A MOORLAND SCENE. *Bought.*

9/69. CROSSING THE SANDS, EARLY MORNING, LOW WATER. (1846.) *In circulation.* *Townshend Bequest.*

51/69. LAKE SCENE. (1846.) *In circulation.* *Townshend Bequest.*

8/69. WOOD NEAR CHELTENHAM. (1848.) *Townshend Bequest.*

3/69. APPROACHING EVENING—the Langdale Pikes from Windermere. *In circulation.* *Townshend Bequest.*

PETERS, REV. MATTHEW WILLIAM, R.A. *b.* *d.* 1814.

2/76. FALSTAFF, MRS. FORD, AND MRS. PAGE. (Crayon.) *Bought.*

PILLEAU, H.

7/69. THE NILE NEAR BOULAC. (1868.) *Bought.*

POCOCK, NICHOLAS. *d.* 1821, aged 80.

439. A MOUNTAINOUS COUNTRY. (1790.) *In circulation.* *Bought.*

92/71. BANGOR, WITH PENMAEN-MAWR IN THE DISTANCE. (1795.) *William Smith Gift.*

40/71. LANDSCAPE, NORTH WALES—CADER IDRIS. (1790.) *Given by Sir Walter C. Trevelyan, Bart.*

41/71. LLANSTEPHAN CASTLE, COAST OF CARMARTHENSHIRE. *Given by Sir Walter C. Trevelyan, Bart.*

POOLE, PAUL FALCONER, R.A. (*Living Artist.*)

589/70. Slate Wharf on the Bank of a River. *In circulation.* *Parsons Bequest.*

POWELL, J. *b.* about 1780. *d.*

483. Bonchurch, Isle of Wight. (Sepia.) *Bought.*
551. Keswick Lake. *Bought.*
1270/71. Mill at Tintern, Monmouthshire. *Bought.*
1759/71. West View of Worcester Cathedral. (1798.) *William Smith Gift.*

PROUT, J. SKINNER. (*Living Artist.*)

681. Château de la Tremouille, near Vitré, France. *Bought.*
597/70. Caudebec on the Seine. *In circulation.* *Parsons Bequest.*
612/70. Kynance Cove, Cornwall. (1838.) *In circulation.* *Parsons Bequest.*

PROUT, SAMUEL. *b.* 1783. *d.* 1852.

344. Stonehenge. *In circulation.* *Bought.*
345. Bridge on the Ouse, near York. *Bought.*
386. Tenby Castle. *In circulation.* *Bought.*
634. The Colosseum, Rome. *In circulation.* *Bought.*
1473/69. Arch of Constantine, Rome. *Townshend Bequest.*
1040/73. Porch of Ratisbon Cathedral. *Ellison Gift.*
1041/73. Wurzburg. *Ellison Gift.*
9/75. Part of a Church Tower, with Cottage. *In circulation.* *Bought.*
10/75. Cottages, with the Ruins of a Castle. (Sepia.) *In circulation.* *Bought.*

PROUT, S. GILLESPIE.

1517/69. Landscape. *In circulation.* *Townshend Bequest.*

PUGIN, AUGUSTUS. *b.* 1762. *d.* 1832.

599. St. Mary's Church, Oxford. *Bought.*

PUGIN, AUGUSTUS WELBY NORTHMORE. *b.* 1812. *d.* 1852.

606/70. Interior of St. Paul's Cathedral. *Parsons Bequest.*

PURSER, W.

601. Street View in Aberdeen. *Bought.*

PYNE, C. C. (*Living Artist.*)

425. Market Place, Vitré. *In circulation.* *Bought.*
426. Old Houses at Vitré. *In circulation.* *Bought.*
636. The Eagle Tower, Carnarvon. *Bought.*
304/74. Study of Trees. *Bought.*

PYNE, GEORGE. (*Living Artist.*)

637. Old London Bridge, as in 1745. (1835.) *Bought.*
9/70. Houses at Oxford. *In circulation.* *Bought.*

PYNE, JAMES BAKER. *b.* 1800. *d.* 1870.

5/70. Distant View of Arundel Castle. *In circulation.* *Bought.*

PYNE, WILLIAM HENRY. *b.* 1769. *d.* 1843.

635. Rochester. (1830.) *Bought.*
36/71. Landscape with Church and Cottages. *William Smith Gift.*
8/72. Rustic Cottages. (1806.) *Bought.*

RAVEN, REV. THOMAS.

624. Helvellyn. *In circulation.*
625. Sea View from the Coast. *In circulation.*
626. Llyn Idwal. *In circulation.*
627. St. David's Head, St. Bride's Bay.
628. Larkbere. *In circulation.*
629. The Downs; the Goodwin Sands in the Distance. *In circulation.*

(*Nos.* 624 *to* 629 *given by the Artist.*)

RAWLE, SAMUEL. (Exhibiting in 1806.)

7/72. Castellated Mansion in a Park. *Bought.*
4/72. Castellated Mansion in a Park. *In circulation.* *Bought.*

READ, SAMUEL. (*Living Artist.*)

8/69. "The Moated Grange."—*Tennyson.* *Townshend Bequest.*
1/70. The Corridor, Brewers' Hall, Antwerp. (1860.) *Parsons Bequest.*

REDGRAVE, RICHARD, R.A. (*Living Artist.*)

79. Tring. Study from Nature. *In circulation.* *Sheepshanks Gift.*
80. Fir Trees. Study from Nature. (1837.) (Pencil.) *In circulation.* *Sheepshanks Gift.*
81. Study of a Figure in the Picture of "The Country Cousins." (Chalk.) *In circulation.* *Sheepshanks Gift.*
82. Brobdingnag Farmer looking at Gulliver. *See* Picture, No. 169. (Chalk.) *In circulation.* *Sheepshanks Gift.*
83. "Kept in." Study for Picture of "The Poor Teacher." *See* Picture, No. 168. (Chalk.) *Sheepshanks Gift.*
196. The Cruel Parent. Study for the Picture of "The Outcast." (1852.) (Chalk.) *Given by the Artist.*
196.* Girl Skipping. Study of Figure in "The Poor Teacher." *See* Picture, No. 168. (Chalk.) *In circulation.* *Given by the Artist.*

REINAGLE, PHILIP, R.A. *b.* 1749. *d.* 1833.

1677/71. Fox-hunting—the Death. *William Smith Gift.*

REINAGLE, RAMSAY RICHARD, R.A. *b.* 1775. *d.* 1862.

438. A Mountain Stream. *Bought.*
1678/71. Landscape, with Mountains. *William Smith Gift.*
52/76. Landscape, with Horseman. *Bought.*

REYNOLDS, SAMUEL WILLIAM. *b.* 1774. *d.* 1835.

186/74. Ruined Castle. (Water-colour and crayon.) *Bought.*

RICHARDSON, THOMAS MILES. *b.* 1784. *d.* 1848.

1460/69. Ben Lomond, from the Hills between Arrochar and Tarbet. *In circulation.* *Townshend Bequest.*

RICHARDSON, T. M., JUN. (*Living Artist.*)

614/70. Nôtre Dame, from the Pont du Jardin du Roi, Paris. (1837.) *Parsons Bequest.*
539. On the Cluny, Aberdeenshire.. (1852.) *Ellison Gift.*
1042/73. The Pass of Glencoe. (1858.) *Ellison Gift.*
1043/73. Bellagio, Lago di Como. (1850.) *Ellison Gift.*
1044/73. The Castle of Schönberg—Oberwesel on the Rhine. (1838.) *Ellison Gift.*
1045/73. The Sands at Cullercoats, Northumberland. (1844.) *Ellison Gift.*

RIGAUD, STEPHEN FRANCIS. (Exhibiting in 1797.)

76/73. Telemachus discovering the Priest of Apollo. (1809.) *Bought.*

RIVIERE, BRITON. (*Living Artist.*)

516/69. A Game of Fox and Geese. (1868.) *Bought.*

ROBERTS, DAVID, R.A. *b.* 1796. *d.* 1864.

540. The Porch at Roslin. (1845.) *Ellison Gift.*
666. Sketch of the Opening Ceremonial of the International Exhibition of 1851. *Bought.*
1461/69. The Great Temple of Edfou, Upper Egypt. (1838.) *Townshend Bequest.*
1526/69. The Pyramids of Geezeh, from the Nile. (1845.) *Townshend Bequest.*
592/70. Gateway and Buildings, Spain. *In circulation.* *Parsons Bequest.*
615/70. The Alcazar of Carmona, Andalusia. (1833.) *In circulation.* *Parsons Bequest.*
624/70. The Castle of Ischia. *In circulation.* *Parsons Bequest.*
630/70. Isola Bella, Lago Maggiore. *In circulation.* *Parsons Bequest.*
1046/73. Interior of Roslin Chapel—The Apprentice's Pillar. (1830.) *Ellison Gift.*

ROBERTS, THOMAS SOTELLE, R.H.A. (Living in 1823.)

6/72. St. John's Abbey, Kilkenny. *Bought.*

ROBINS, THOMAS S.

541. Calais Harbour. *Ellison Gift.*
7/73. Shipping—A Fresh Breeze. (1853.) *Ellison Gift.*

ROBSON, GEORGE FENNEL. *b.* 1790. *d.* 1833.

84. Charlton, Kent. *In circulation.* *Sheepshanks Gift.*
542. Loch Achray. *Ellison Gift.*
3/69. Loch Coruisk, Isle of Skye, and Cuchullin Mountains. *Townshend Bequest.*
3/73. Conisborough Castle. *Ellison Gift.*
5/75. Group of Trees at Dingwall, Ross. *In circulation.* *Bought.*
6/75. Landscape, with Sandy Road and Trees. *Bought.*
5/76. Mountainous Landscape, with Figures and Goats. *Bought.*

ROOKER, MICHAEL ANGELO, A.R.A. *b.* 1743. *d.* 1801.

447. Abbot's Bridge, St. Edmondsbury. (1795.) *In circulation.* *Bought.*
26/71. Boxgrove Priory Church, near Chichester. *William Smith Gift.*
27/71. Godminton, near Ashford, Kent. *William Smith Gift.*
28/71. St. Botolph's Priory. *William Smith Gift.*
4/75. Ruins of St. Botolph's, Bury St. Edmunds. *Bought.*
5/75. Saltwood Castle, near Hythe. *Bought.*
6/75. Old Gateway, Bury St. Edmunds. *Bought.*
7/75. Lord Cremorne's Villa, Chelsea. *Bought.*

ROSENBERG, GEORGE F. *b.* . *d.* 1869.

4/70. Landscape, with Windmills. *In circulation.* *Bought.*

ROSS, SIR WILLIAM CHARLES, R.A. *b.* 1794. *d.* 1860.

3/74. Portrait of Himself. (Miniature on ivory.) *Bought.*
31/75. Portrait of Mrs. Dalton, Sister of the Painter. (Miniature on ivory.) *Bought.*

ROWBOTHAM, T. L. *b.* 1783. *d.* 1853.

91/69. The Wrecked Boat. *In circulation.* *Townshend Bequest.*
4/69. Rouen, from St. Catherine's Hill. *In circulation.* *Townshend Bequest.*
8/73. Capel Curig, North Wales. (1825.) *Bought.*

ROWBOTHAM, T. L., JUN. (*Living Artist.*)

7/69. Lake Scenery. (1847.) *In circulation.* *Townshend Bequest.*
7/69. St. Godard, Rouen. (1847.) *In circulation.* *Townshend Bequest.*

ROWLANDSON, THOMAS. *b.* 1756. *d.* 1827.

592. The Old Elephant and Castle Inn, Newington. *Given by Mr. W. Atkinson.*
1690/71. The Parish Vestry. (1784.) *William Smith Gift.*
1691/71. The Ferry. *William Smith Gift.*
1747/71. Brook Green Fair. *William Smith Gift.*

SAMUEL, GEORGE. (Exhibiting 1786–1823.)

1712/71. Pont Aberglasllyn, N. Wales. *William Smith Gift.*

SANDBY, PAUL, R.A. *b.* 1725. *d.* 1809.

383. An Ancient Beech Tree. (1794.) (Body colour.) *Bought.*
554. Llandaff Cathedral. *In circulation.* *Bought.*
561. The Round Temple. (1788.) *Bought.*
88/70. Landscape, with Dray and Figures. *Bought.*
613/70. Chepstow Castle. (1775.) *In circulation.* *Parsons Bequest.*

SARJENT, F. J.

273/71. View of London, from the Fields below Hampstead. (Exhibited in 1802.) *Bought.*
18/72. Landscape, with a Circular Building (Mausoleum ?) on the Bank of a River. *Bought.*

SASSE, RICHARD. *b.* 1774. *d.* 1849.

630. Castle on the Liffey, Ireland. (1812.) *Given by Mrs. Harriet Blake Sasse.*
631. The Falls of Powerscourt, Ireland. (1818.) *Bought.*

SERRES, DOMINIC M. *b.* 1765. *d.*

573. A Mountainous Country with Figures. *In circulation.* *Bought.*
574. A Village on the Sea Shore. (1794.) *Bought.*
1746/71. View near Totnes. *William Smith Gift.*

SERRES, JOHN THOMAS. *b.* 1759. *d.* 1825.

1758/71. The Exchange at Waterford. (1787.) *William Smith Gift.*
1078/71. Vessel in a Breeze nearing a Point of Land. *In circulation.* *Bought.*
1612/71. Battle of Cape St. Vincent, 1797. *Bought.*
1613/71. A Naval Engagement. *In circulation.* *Bought.*

SEVERN, J. (*Living Artist.*)

1457/69. The Death of Julian Avenel.—*Scott*, "The Monastery." (1849.) *Townshend Bequest.*

SHELLEY, SAMUEL. *b.* 1750. *d.* 1808.

673. Macbeth saluted by the Witches. (Miniature on Ivory.) *Bought.*
692. Portrait of a Gentleman in a Fancy Dress. (Miniature on Ivory.) *Given by Miss Elizabeth Twining.*
4/71. Memory gathering the Flowers mowed down by Time. (Exhibited, 1805.) *William Smith Gift.*
5/71. The Huntress. *William Smith Gift.*

SHEPHERD, GEORGE. (Exhibiting 1811–30.)

442. The Vale of Health, Hampstead. (1825.) *In circulation. Bought.*
6/72. Coast Scene. (1827.) *Bought.*

SHEPHERD, GEORGE SIDNEY. (Exhibiting 1821–60.)

600. The Kilns. (1831.) *Bought.*

SHEPPARD, PHILIP. (*Living Artist.*)

6/73. Coast Scene, Polpier. (1860.) *Given by Mr. C. T. Maud.*
9/73. The Bridge at Kirby Londsdale. (1857.) *Given by Mr. C. T. Maud.*

SIMPSON, WILLIAM. (*Living Artist.*)

1/69. The Pir Panjal, or Peer Punjahl, Pass into Cashmere. (1863.) *Bought.*

SIMSON, WILLIAM, R.S.A. *b.* 1800. *d.* 1847

85. Eel Pots—Sketch from Nature. (1845.) *Sheepshanks Gift.*
86. Scotch Peasants. (1842.) *In circulation. Sheepshanks Gift.*

SKILL, F. J. (*Living Artist.*)

658. Sheep in a Turnip Field. (Exhibited in 1866.) *Bought.*
3/70. Walmer Castle, from the Beach. *In circulation. Parsons Bequest.*

SKIPPE, JOHN.

5/70. Wood, with Sleeping Huntress and Dog. (Sepia and India ink.) *Bought.*
6/70. Group of Trees on rising Ground. (Sepia.) *Bought.*

SLEAP, J. A. *b.* 1808. *d.* 1859.

9/74. Lago Maggiore. *Bought.*

SMITH, COLLINGWOOD. (*Living Artist.*)

619/70. Landscape, with Bridge and Cattle. *Parsons Bequest.*

SMITH, JOHN ("Warwick" Smith). *b.* 1749. *d.* 1831.

454. View in the Val d'Aosta, Piedmont. (1803.) *Bought.*
579. Tivoli. (1795.)
580. The Campagna from Cumæ, Lucrine Lake. (1793.)
581. Terracina.
582. Old Gate of St. John, Rome. (1795.)
583. The Valley of Chamouni. (1786.)
584. On the Triente, Savoy. (1787.)
585. Near Castiglione. (1795.) *In circulation.*
Nos. 579 *to* 585 *given by Sir Walter C. Trevelyan, Bart.*

SMITH, JOSEPH CLARENDON. *b.* 1778. *d.* 1810.

1616/71. Bury St. Edmunds. (1809.) *Bought.*
1617/71. The Square, Canterbury. *In circulation.* *Bought.*

SMITH, JOHN RAPHAEL. *b.* 1752. *d.* 1812.

1441/69. Mrs. Townshend, the Mother of Rev. C. H. Townshend. (Crayon.) *Townshend Bequest.*
1442/69. Charlotte Townshend, the Sister of Rev. C. H. Townshend. (1805.) (Crayon.) *Townshend Bequest.*
1443/69. Rev. Joseph Townshend, of Pusey, Wilts. (1805.) (Crayon.) *Townshend Bequest.*
1444/69. Rev. Chauncy Hare Townshend, as a Boy. (Crayon.) *Townshend Bequest.*

SOUNES, W. H. *b.* 1830. *d.* 1873.

199/74. Queen Elizabeth's Bedroom, Haddon Hall, Derbyshire. (1869.) *Bought.*
200/74. Banqueting Room, Haddon Hall. (1869.) *In circulation.* *Bought.*

STANFIELD, WILLIAM CLARKSON, R.A. *b.* 1794. *d.* 1867.

188. Dinant on the Meuse. *Bought.*
543. Old Parham Hall, Suffolk. *Ellison Gift.*
1474/69. Coast Scene near Cromer. (1830.) *Townshend Bequest.*

STANLEY, CHARLES RICHARD. *b.* about 1790. *d.* 1868.

1585/71. View on the Shannon. (1833.) *In circulation.* *Bequeathed by Mr. W. S. Louch.*
1586/71. Kilchurn Castle, Loch Awe. *Bequeathed by Mr. W. S. Louch.*

STEPHANOFF, FRANCIS PHILIP. *b.* 1788. *d.* 1860.

605. The Death of Abel. (1810.) *Bought.*
2/74. Cottage Interior, with Group of Old Women drinking Tea. *Bought.*
3/74. Interior of a Fruitseller's Cottage, with two Female Figures. *Bought.*

STEPHANOFF, L. (*Living Artist.*)

490. Lovers. *Bought.*

STEVENS, FRANCIS. *b.* 1781. *d.*

441. A Devonshire Cottage. (1806.) *Bought.*

STOCKS, W. F. (*Living Artist.*)

659. The Last Gleam. (1866.) *Bought.*

STONE, FRANK, A.R.A. *b.* 1800. *d.* 1859.

49/73. Dressed for the Ball—Girl with a Mandoline. *Ellison Gift.*

STOPFORD, W. H. (*Living Artist.*)

12/71. Study of Rocks, County Cork. (1869.) *In circulation.* *Bought.*
13/71. The King Rock, Flamborough Head, Yorkshire. (1870.) *Bought.*

STOTHARD, THOMAS, R.A. *b.* 1755. *d.* 1834.

189. The Vicar of Wakefield. (India ink.) *Bought.*
190. The Sick Bed. (India ink.) *Bought.*

SWINBURNE, EDWARD.

57/72. The Ship Rock, Torbay. *Bought.*

SYKES, GODFREY, *b.* 1825. *d.* 1866.

571. A Smith's Shop. *Bought.*

TAVERNER, WILLIAM. *b.* 1703. *d.* 1772.

443. A Classic Landscape. *Bought.*

TAYLER, FREDERICK. (*Living Artist.*)

544. The Otter Hounds. *Ellison Gift.*
627/69. Hawking Party crossing a Stream. *Townshend Bequest.*
611/70. Cattle at a Pool. *In circulation.* *Parsons Bequest.*
050/73. The Page in Waiting. *Ellison Gift.*
051/73. Highland Cattle. (1849.) *Ellison Gift.*
052/73. Boy with Cart Horses. (1845.) *Ellison Gift.*

TEMPLETOWN, VISCOUNTESS. *b.* . *d.* 1824.

660. A Wood Scene. (India ink on a water-colour tint.) Viscountess Templetown was an amateur, and designed for Wedgwood in the last century. *Bought.*

THIRTLE, JOHN. *b.* 1774. *d.* 1839.

1272/71. Part of Old London Bridge, with St. Magnus's Church and other Buildings. *Bought.*

23/74 Quay Side, Norwich. *Bought.*

THOMAS, WILLIAM CAVE. (*Living Artist.*)

153/70. A Female Head. (1864.) *In circulation.* *Bought.*

THOMPSON, JAMES ROBERT. (Exhibiting in 1830.)

1697/71. West Gate and Bridge, Gloucester. (1808). *William Smith Gift.*

THORNHILL, SIR JAMES. *b.* 1676. *d.* 1734.

169/75. Design for a Ceiling; the Cardinal Virtues—Justice, Prudence, Temperance, and Fortitude. *Bought.*

TOPHAM, FRANCIS WILLIAM. (*Living Artist.*)

545. Galway Peasants. *Ellison Gift.*

1053/73. Irish Peasant Girl at the Foot of a Cross. *Ellison Gift.*

1054/73. Peasants at a Fountain—Bas Pyrenees. (1858). *Ellison Gift.*

TOWNSEND, HENRY J. *b.* 1810.

191. Lions at Nightfall. (Coloured chalk.) *In circulation.* *Bought.*

192. Study for a Picture of "Burying the Family Plate." *In circulation.* *Bought.*

193. Study for the Cartoon of the "Fight for the Beacon." (Pen and tinted drawing.) *In circulation.* *Bought.*

194. Cromwell. (Pen and ink.) *In circulation.* *Bought.*

TRESHAM, HENRY, R.A. *b.* about 1756. *d.* 1814.

51/76. Illustration. *Bought.*

TUCKER, E.

1515/69. Dutch River Scene. *In circulation.* *Townshend Bequest.*

TURNER, JOSEPH MALLORD WILLIAM, R.A. *b.* 1775. *d.* 1851.

88. Hornby Castle, Lancashire. *Sheepshanks Gift.*

547. Warkworth Castle, Northumberland. (Exhibited in 1799.) *Ellison Gift.*

2/69. Bay of Spezia. *In circulation.* *Townshend Bequest.*
82/71. A Waterfall. (1795.) *William Smith Gift.*
83/71. Interior of Tintern Abbey. (1793.) *William Smith Gift.*
84/71. St. Alban's Abbey. *William Smith Gift.*
85/71. Landscape, with a Tower on a Rock. *William Smith Gift.*

TURNER, WILLIAM (of Oxford). *b.* 1789. *d.* 1862.

546. At Kingly Bottom, Sussex. *Ellison Gift.*

UWINS, THOMAS, R.A. *b.* 1782. *d.* 1857.

89. Mercury and Psyche. (1849.) (Chalk.) *In circulation.* *Sheepshanks Gift.*
90. Cupid and Psyche. Study for a Picture painted for the Queen. (Chalk.) *Sheepshanks Gift*
458. Nourjahad.
459. Calypso.
460. Charles XII. charging the Turks at Bender.
461. Hercules with the Distaff.
462. Donna Mencia awaking from her Trance.—*Gil Blas.*
463. Don Quixote and the Abbess. (458–63. Book illustrations.) *Bought.*
60/76. The Hop Gatherer. (Exhibited in 1813.) *Given by Mr. Samuel Redgrave.*

VARLEY, CORNELIUS. *b.* 1781. *d.* 1873.

483/72. Houses in Little Greenwich, Aldersgate Street. (About 1804.) *Bought.*
484/72. After Sunset, North Wales. (1803.) *Bought.*
194/74. Alpine Landscape. *Bought.*

VARLEY, EDGAR JOHN. (*Living Artist.*)

672. View from Gosport opposite Bosham Village, near Chichester.—Evening. (1867.) *Given by Rev. H. Mitchell.*

VARLEY, JOHN. *b.* 1778. *d.* 1842.

343. Harlech Castle, North Wales. (1837.) *Bought.*
381. Cader Idris, North Wales. *Bought.*
436. Conway, North Wales. *In circulation.* *Bought.*
437. Holy Island, Northumberland. *In circulation.* *Bought.*
548. Landscape Composition. *Ellison Gift.*
436/69. Rochester Castle. *In circulation.* *Townshend Bequest.*
438/69. Tal-y-Llyn. (1804.) *Townshend Bequest.*
440/69. River Scene—Cattle in Shallows. *Townshend Bequest.*
448/69. Mountain Scenery. *In circulation.* *Townshend Bequest.*
455/69. Landscape. (1842.) *Townshend Bequest.*
1481/69. Landscape. *In circulation.* *Townshend Bequest.*
1497/69. Landscape. *In circulation.* *Townshend Bequest.*
1498/69. Landscape. *In circulation.* *Townshend Bequest.*
1510/69. Landscape. (1840.) *In circulation.* *Townshend Bequest.*

1512/69. Landscape. *In circulation.* *Townshend Bequest.*
1520/69. Landscape. (1840.) *In circulation.* *Townshend Bequest.*
780/70. Porch of St. Margaret's, York. *In circulation.* *Bought.*
1741/71. Beddgelert Bridge. (1805.) *William Smith Gift.*
1742/71. View looking up the High Street, Conway. (Exhibited 1800.) *William Smith Gift.*
1743/71. View looking down the High Street, Conway. *William Smith Gift.*
1055/73. Mountain Landscape. *Ellison Gift.*
1056/73. River Scene—A Composition. (1840.) *Ellison Gift.*
1057/73. Bolton Abbey, Yorkshire. (1842.) *Ellison Gift.*
1058/73. Pool and Woods at Wotton, near Dorking. *Ellison Gift.*
46/76. Cottages in a Landscape. *Bought.*

VARLEY, WILLIAM FLEETWOOD. *b.* 1785. *d.* 1856.

699. A Welsh Mountain Scene. *Bought.*
1437/69. Bridge and Stream. (1804 ?) *In circulation.* *Townshend Bequest.*
1439/69. Stream and Bridge. *In circulation.* *Townshend Bequest.*
1518/69. Mountain Stream. *In circulation.* *Townshend Bequest.*

VERELST, SIMON. *b.* 1664. *d.* .

263 to 267/76. Flower Pieces. *Bought.*

VICKERS, ALFRED GOMERSAL. *b.* 1810. *d.* 1837.

593. A Coast Scene. *Given by Mr. H. Vaughan.*
1488/69. River Scene. *Townshend Bequest.*
1514/69. Church Door, Bakewell. *In circulation.* *Townshend Bequest.*

WAGEMAN, THOMAS CHARLES. *b.* 1787. *d.* 1863.

1292/71. Wood, with Group of Figures. *Bought.*
24/74. Fawcett as "Autolycus." (1828.) *Bought.*

WAGEMAN, JUN.

1293/71 Cattle, with Figures. *In circulation.* *Bought.*

WALKER, WILLIAM. *b.* 1780. *d.* 1868.

479/75. Landscape, with Figure—"The Market Woman." *Bought.*

WALKER, GEORGE. *b.* . *d.* about 1795.

1729/71. Deptford, with Shipping. *William Smith Gift.*

WALLIS, JOSHUA. *b.* 1789. *d.* 1862.

464. A Frosty Morning. (Painted in 1820.) *Bought.*
465. Snow. (Painted in 1830.) *In circulation.* *Bought.*
632. Landscape Composition. (Varnished.) *Given by Mr. T. Dyer Edwards.*

WALMSLEY, THOMAS. *b.* 1763. *d.* 1805.

524/74. Moonlight. (Body colour.) *Bought.*
480/75. West End of Netley Abbey. (Body colour.) *Bought.*

WEBB, E. *b.* 1805. *d.* 1854.

91. Fish Market at Hastings. (Sepia.) *Sheepshanks Gift.*

WEBBER, JOHN, R.A. *b.* 1752. *d.* 1793.

446. An Incident in the Voyage of Capt. Cook. *In circulation.* *Bought.*

481. View in Cracatoa Island, near the Straits of Sunda. (1786.) *Bought.*

482. Canoe, Uleetea, Society Islands. *Bought.*

732/71. View near Dolgelley. (1790.) *William Smith Gift.*

WEBSTER, MOSES. *b.* 1792. *d.* 1870.

333/72. The High Tor, Matlock. *Bought.*

WEBSTER, THOMAS, R.A. (*Living Artist.*)

92. Study for The Leader of the "Village Choir." *See* Picture, No. 222. (Chalk.) *In circulation.* *Sheepshanks Gift.*

206 to 210. Studies for the Picture of the "Village Choir." *See* Picture, No. 222. (Pencil and chalk.) *In circulation.* *Sheepshanks Gift.*

WEHNERT, EDWARD HENRY. *b.* 1813. *d.* 1868.

700. George Fox preaching in a Tavern. (1865.) *Bought.*

286/69. "The Triumph of Justice." (Chalk cartoon.) *Given by the Representatives of the late Mr. E. H. Wehnert.*

WEIGALL, CHARLES H. (*Living Artist.*)

477/69. Landscape. *Townshend Bequest.*

WELLS, WILLIAM FREDERICK. *b.* 1762. *d.* 1836.

303/72. "The Dawn"—Ruined Castle above a River. (1807.) *Given by Mrs. Wheeler.*

WELLS.

1435/74. Mountain Stream, with Trees. *Bought.*

WERNER, CARL. (*Living Artist.*)

549. The Treasures of Science. (1859.) *Ellison Gift.*

594/70. Jerusalem. *Parsons Bequest.*

595/70. Bethlehem. (1862.) *Parsons Bequest.*

WEST, BENJAMIN, P.R.A. *b* 1738. *d.* 1820.

216. Children of George III. (Black and white chalk, on blue paper. *Bought.*

WEST, WILLIAM. *b.* 1801. *d.* 1861.

51/73. A Mountain Pass, Norway. (1847.) *Given by Mr. C. T. Maud.*

WESTALL, RICHARD, R.A. *b.* 1765. *d.* 1836.

1478/69. Landscape. (Sepia sketch.) *Townshend Bequest.*

1060/73. Cassandra in the Temple of Minerva, prophesying the Death of Hector and the Fall of Troy. (1797.) *Bought.*

WESTALL, WILLIAM, A.R.A. *b.* 1781. *d.* 1850.

485. Port Jackson, Sydney. (1804.) *Bought.*
608. The Cottage Door. *Bought.*

WHEATLEY, FRANCIS, R.A. *b.* 1747. *d.* 1801.

1717/71. St. Woolston's, near Kildare. *William Smith Gift.*
1718/71. View at Howth, Ireland. *William Smith Gift.*
1719/71. Interior of the Shakespeare Gallery. (Afterwards the British Institution, Pall Mall.) 1790. *William Smith Gift.*
1720/71. The Dismissal. (1786.) *William Smith Gift.*
1721/71. The Reconciliation. (1786.) *William Smith Gift.*
1757/71. View near Ilfracombe. (1778.) *William Smith Gift.*
834/73. The Dublin Volunteers, 1779. *Bought.*

WHITAKER, GEORGE. *d.* 1874, aged 40.

598/75. Water-mill and Cottages, Stoke Gabriel, Devonshire. (1865.) *Bought.*

WILD, CHARLES, *b.* 1781. *d.* 1835.

473. The Cathedral at Chartres. *Bought.*
474. The Market Place at Liége. *Bought.*
607. Westminster Bridge, the Hall, and Abbey. *In circulation.* *Bought.*

WILKIE, SIR DAVID, R.A. *b.* 1785. *d.* 1841.

92. The Peep of Day Boy. Study for the Picture. (Chalk and sepia.) *In circulation.* *Sheepshanks Gift.*
120 to 124. Sketches and Studies for the Picture of "The Refusal" (*See* Picture, No. 226) from Burns's "Duncan Gray," &c. (Pencil, chalk, and ink.) *Sheepshanks Gift.*
195. Reapers—slight sketch in chalk. *Bought.*
420. Sketches. (Chalk, &c). *Sheepshanks Gift.*
1487/69. Sir Robert Peel Reading to the Queen. *In circulation.* *Townshend Bequest.*
631/70. Sketch for "Reading of the Will." (Crayon and water-colour.) *In circulation.* *Parsons Bequest.*
50/73. Sketch. Finding the Body of Tippoo Sahib. (Crayon and water-colour.) *Given by Mr. C. T. Maud.*
53/73. Sketch of an Eastern Physician. (Crayon.) *Given by Mr. C. T. Maud.*
54/73. Study of the Baby in the "Peep o' Day Boys." (Crayon and water-colour.) *Given by Mr. C. T. Maud.*

WILLIAMS, HUGH WILLIAM. ("Grecian" Williams.) *b.* 1773. *d.* 1829.

648. Castle Campbell, looking down Glen Devon. *Given by Miss Elizabeth Twining.*
649. Loch Tummel, North Highlands, Scotland. *Given by Miss Elizabeth Twining.*

WILSON, J. T.

609. Stream and Cottage at Thursley, Surrey. (1863.) *In circulation.* *Bought.*

WOOD, J.

521/74. Mount Orgueil, Jersey. (1830.) *Bought.*

WOODFORDE, SAMUEL, R.A. *b.* 1764. *d.* 1817.

555. Pan teaching Apollo to play on the Pipes. (1790.) *Bought.*

WRIGHT, JOHN WILLIAM. *b.* 1802. *d.* 1848.

457. Falstaff, Prince Henry, and Poins. *In circulation.* *Bought.*
550. Young Thornhill introducing himself to the Primrose Family.—*Vicar of Wakefield.* *Ellison Gift.*

WYLD, W. (*Living Artist.*)

475/69. Dresden. *Townshend Bequest.*

XAVERY, JACOB. *b.* 1736. *d.*

15/72. Vase of Fruit and Vine-branch. (1757.) *Bought.*

YOUNG, J.

19/72. Castle on a Rocky Bank above a Bay. *Bought.*

ZUCCARELLI, FRANCESCO, R.A. *b.* 1710. *d.* 1788.

610. Market Woman and Cattle. (Tempera.) *Bought.*

ANONYMOUS.

680. William Cockerell, the Founder of the Iron Trade in Belgium. (*d.* 1833.) (Miniature on ivory.) *Given by Mr. R. Yates.*
954/68. Head of a Man. (Miniature on ivory, in oil.) *After* Rembrandt. *Bequeathed by Mrs. Louisa Plumley.*
955/68. Portrait of a Naval Officer. (Miniature on ivory.) *Bequeathed by Mrs. Louisa Plumley.*
499/69. Old Country House. *In circulation.* *Townshend Bequest.*
1511/69. Landscape. *In circulation.* *Townshend Bequest.*
1516/69. La Tour de Peil, Lake of Geneva. *In circulation.* *Townshend Bequest.*
1079/71. Landscape, with Cottage and Waterwheel. *In circulation.* *Bought.*
339/72. Dutch Fishing Boats. By J. R. *Bought.*
117/73. Interior of an English Church during Divine Worship. *Bought.*
1354/74. View of Jamestown (?), St. Helena. (Early, present century). *Bought.*
1355/74. View of Simon's Town, Cape of Good Hope. (Early, present century.) *Bought.*

SUPPLEMENT.

WORKS BY MODERN FOREIGN ARTISTS AND OLD MASTERS.

Oil Paintings by Modern Foreign Artists.

ADLOFF, C. Germany.

517/70. River Scene, with Boats and Shipping. (1861.) *Parsons Bequest.*

518/70. River Scene, with Moonlight Effect. (1859.) *Parsons Bequest.*

523/70. River Scene, with Fishing Boats. (1859.) *Parsons Bequest.*

BAADE, K. Norway.

1555/69. The Wreck. *In circulation.* *Townshend Bequest.*

1579/69. Vessel in the Moonlight. *Townshend Bequest.*

BAUER, A. Germany.

1608/69. The Halt of the Travellers. *In circulation.* *Townshend Bequest.*

BAUGNIET, C. France. *b.* 1814.

1564/69. The Seamstress. (1858.) *Townshend Bequest.*

BAVOUX. France?

1620/69. Besançon, France. (1864 ?) *Townshend Bequest.*

BOCION, F. Switzerland.

1563/69. Lake of Geneva. (1855.) *In circulation.*

1584/69. Poultry. (1855.) *Townshend Bequest.*

1585/69. Feeding Ducks. *In circulation.* *Townshend Bequest.*

1586/69. Bird-catching. *In circulation.* *Townshend Bequest*

1587/69. A Barge. (1855.) *In circulation.* *Townshend Bequest.*

1588/69. Sailing Boat. *In circulation.* *Townshend Bequest.*

1589/69. Landscape—the Shore of a Lake. *In circulation.* *Townshend Bequest.*

1590/69. Sailing Boat. *In circulation.* *Townshend Bequest.*

1591/69. Steamer on the Lake of Geneva. *Townshend Bequest.*

92/69. The Embarkation. (1848 ?) *In circulation.* *Townshend Bequest.*
93/69. Hauling the Boat. *In circulation.* *Townshend Bequest.*
94/69. Luggage Boat. (1855.) *In circulation.* *Townshend Bequest.*
95/69. Fishing. (1855?) *In circulation.* *Townshend Bequest.*
22/69. Ladies in Conversation. *In circulation.* *Townshend Bequest.*
23/69. The Broom Maker. *In circulation.* *Townshend Bequest.*

BONNET, F. Switzerland.

97/69. The Pantheon, Rome. *Townshend Bequest.*

BRYNER.

25/69. Instruction. *In circulation.* *Townshend Bequest.*
26/69. Landscape. *Townshend Bequest.*
27/69. Landscape. *Townshend Bequest.*

CALAME, A. Switzerland. *b.* 1815. *d.* 1864.

54/69. The Lake of the Four Cantons (Lucerne), near Brunnen in the Canton Schwytz. *Townshend Bequest.*
07/69. Study from Nature. *In circulation.* *Townshend Bequest.*

CLAYS, P. J. Belgium. *b.* 1819.

578/69. Rocky Coast, with Fishing Boats. (1855.) *Townshend Bequest.*

D'ANGELI.

373/69. The Vegetable Seller. *In circulation.* *Townshend Bequest.*

DEITERS, H. Germany.

527/70. Landscape, with Farmhouse. *Parsons Bequest.*

DELFOSSE, E. Belgium.

1324/71. An Interior, with Armed Men on the Watch, and Family Group. (1846.) *Bought.*

DIAZ, N. France.

535/69. Girl with Dogs. *Townshend Bequest.*

DIDAY, F. Switzerland.

582/69. Study from Nature at Bex. *In circulation.* *Townshend Bequest.*

DUPRÉ, V. France?

1616/69. Cows Drinking. (1855.) *Townshend Bequest.*

DURCK, F. GERMANY.

1538/69. THE VESPER BELL : THE YOUNG REAPERS. (1848.) *Townshend Bequest.*

DYCKMANS, J. L. BELGIUM. *b.* 1811.

1/71. FAMILY GROUP OF THREE FIGURES, THE ELDEST BEING THE DONOR'S MOTHER, MRS. SARAH HEUSCH. *Bequeathed by Mr. Frederick Heusch.*

ETZDORF. GERMANY.

1556/69. THE TORRENT. *In circulation.* *Townshend Bequest.*

GAUERMANN, F. AUSTRIA. *b.* 1807. *d.* 1862.

77. WOLVES AND DEER. (1834.) *In circulation.* *Sheepshanks Gift.*
78. WILD BOAR AND WOLF. (1835.) *Sheepshanks Gift.*

GEORGES, H. P. SWITZERLAND.

1603/69. ST. JOIRE, SAVOY. *Townshend Bequest.*

HILDEBRANDT, E. GERMANY. *b.* 1818. *d.* 1868.

1539/69. RAINY WEATHER : HORSES IN A STREAM. (1848.) *In circulation.* *Townshend Bequest.*

HOGUET. FRANCE?

1551/69. THE WINDMILL. *Townshend Bequest.*
1561/69. A BRIDGE. *In circulation.* *Townshend Bequest.*
1572/69. BOATS BY THE BEACH. *Townshend Bequest.*
1574/69. BOAT ON SHORE. *In circulation.* *Townshend Bequest.*

HORNUNG. SWITZERLAND.

1596/69. THE VILLAGE TURNER. *Townshend Bequest.*
1614/69. THE DAM. (1855.) *In circulation.* *Townshend Bequest.*

HOVE, H. VAN. HOLLAND. *b.* 1814.

1540/69. THE LISTENING SERVANT. (1845.) *Townshend Bequest.*

HUMBERT, C. SWITZERLAND.

1605/69. HORSES AT PLOUGH. (1850.) *In circulation.* *Townshend Bequest.*

JACOBS, J. Belgium?

31/69. Hove down to Careen. *In circulation.* *Townshend Bequest.*
32/69. Fishing Boat entering Harbour. *In circulation.* *Townshend Bequest.*

KEYSER, N. DE. Belgium. *b.* 1813.

57/69. The Philosopher. *Townshend Bequest.*

KIRNER. Germany.

50/69. Playing at Soldiers (Roman Revolution, 1848). *Townshend Bequest.*

KLOMBECK, J. B. Germany.

68/69. Trees in a Storm. (1845.) *In circulation.* *Townshend Bequest.*

KOEKKOEK, H. Holland. *b.* 1815.

58/69. Sea Piece. (1844.) *Townshend Bequest.*
65/69. Sea Piece. *In circulation.* *Townshend Bequest.*

KUNKLER, A. Switzerland.

09/69. An Offer of Marriage (Savoy). (1855.) *In circulation.* *Townshend Bequest.*

LACAZE, L. Switzerland.

15/69. The Young Student. *In circulation.* *Townshend Bequest.*

LASCH, C. Germany.

42/69. The Separation or Quarrel between a Rhine Baron and his Son. (1847.) *Townshend Bequest.*

LE POITTEVIN, E. France. *b.* 1806.

70/69. Rocky Coast—near Havre (?). *Townshend Bequest.*

LEYS, BARON H. Belgium. *b.* 1815. *d.* 1869.

60/69. The Knight's Funeral. *Townshend Bequest.*

LIBERT, G. E. Germany.

53/69. Sunset on the Sea. (1848.) *Townshend Bequest.*
62/69. Mountain Stream. *In circulation.* *Townshend Bequest.*

1571/69. Snow Scene: The Haunted House. (1847.) *In circulation.* *Townshend Bequest.*

1573/69. Snow Scene: The Haunted House. (1848.) *Townshend Bequest.*

1577/69. Frost Scene: The Setting Sun. (1847.) *In circulation.* *Townshend Bequest.*

1633/69. Coast Scene: Gulf of Lyons. *Townshend Bequest.*

LINDLAR, F. W. Norway?

500/70. A Mountain Torrent. (1860.) *Parsons Bequest.*

LUGARDON, ALBERT. Switzerland.

1544/69. The White Cow. *Townshend Bequest.*

LUGARDON, J. L. Switzerland.

1606/69. The Wounded Man Halting. (The Landscape by A. Calame.) *In circulation.* *Townshend Bequest.*

LUNI.

1363/69. Sea Piece: Ships under Sail. *In circulation.* *Townshend Bequest.*

MENN, B. Switzerland.

1598/69. Children playing with a Lamb. *Townshend Bequest.*
1599/69. Cherries. *Townshend Bequest.*
1600/69. The Mist. *In circulation.* *Townshend Bequest.*
1601/69. The Spring. *In circulation.* *Townshend Bequest.*
1602/69. Catching Frogs. *In circulation.* *Townshend Bequest.*
1611/69. Cowherd. *In circulation.* *Townshend Bequest.*

MENNET, L. France?

1619/69. Lake of Geneva. *Townshend Bequest.*

MORGENSTERN, CHR. Germany. *b.* 1805.

1546/69. Alpine Landscape. (1847.) *In circulation.* *Townshend Bequest.*

MÜLLER, W. Switzerland.

1531/69. Girl with Lamb. (1835.) *Townshend Bequest.*

MUYDEN, A. VAN. Switzerland.

1618/69. A Monk. *In circulation.* *Townshend Bequest.*

OMMEGANCK, B. P. Belgium. *b.* 1755. *d.* 1826.

70/70. Landscape with Cattle. (1808.) *In circulation.*
Parsons Bequest.

RISCHGITZ, E. Switzerland.

83/69. Vintage on the Slopes of the Arve near Geneva. (1857.)
Townshend Bequest.

ROSENTHAL, A. Germany.

75/69. The Footbridge. (1848.) *Townshend Bequest.*

ROTTMANN, C. Germany. *b.* 1798. *d.* 1850.

29/69. The Bay of Aulis. *In circulation.* *Townshend Bequest.*

ROUSSEAU, T. France. *b.* 1812. *d.* 1867.

41/69. View in the Landes, South of France. (1855.)
Townshend Bequest.

SALENTIN, H. Germany. *b.* 1822.

15/70. The Return from the Christening. (1859.)
Parsons Bequest.

SCHELFHOUT, A. Holland. *b.* 1787.

30/69. Skating in Holland. (1846.) *In circulation.*
Townshend Bequest.
76/69. Near Haarlem. (1839.) *In circulation.* *Townshend Bequest.*

SCHLEICH, E. Germany. *b.* 1812. *d.* 1874.

36/69. Ploughing in Bavaria. *In circulation.* *Townshend Bequest.*
37/69. Deer at Dawn, near Munich. *In circulation.*
Townshend Bequest.
59/69. Landscape. *In circulation.* *Townshend Bequest.*
66/69. Landscape. *Townshend Bequest.*
69/69. Carrying Corn. *In circulation.* *Townshend Bequest.*

SCHLESINGER, C. Germany.

14/70. The Hay Waggon—Sunset. *Parsons Bequest.*

SCHWER, G. Germany.

80/69. Girl Gathering Sticks. (1860.) *In circulation.*
Townshend Bequest.
10/69. The Travelling Dog Cart. (1861.) *Townshend Bequest.*

STEFFAN, J. G. Switzerland? *b.* 1815.

45/69. The Torrent. (1848.) *Townshend Bequest.*

STEINFELD. GERMANY.

1534/69. LANDSCAPE. *In circulation.* *Townshend Bequest.*

STEINLEN, M. SWITZERLAND.

1628/69. DRAWING WATER. (1855.) *In circulation.* *Townshend Bequest*

TAUNAY. FRANCE?

1612/69. SPANISH COAST SCENE: FISHERMEN. *In circulation.* *Townshend Bequest.*

THURAU.

1552/69. LAKE SCENE WITH HERONS. *In circulation.* *Townshend Bequest.*

VAN STRY. HOLLAND.

583/70. LANDSCAPE WITH HORSEMEN AND CATTLE. *In circulation.* *Parsons Bequest.*

VAUTIER, B. GERMANY.

1604/69. SNOW SCENE: CHILDREN LEAVING SCHOOL. *Townshend Bequest.*

VERBOECKHOVEN, EUGÈNE. BELGIUM.

1528/69. WATERING THE CATTLE. (1845.) *Townshend Bequest.*

VERBOECKHOVEN, E. J. BELGIUM.

1532/69. ASS AND LAMBS. (1849.) *Townshend Bequest.*
493/70. LANDSCAPE WITH SHEEP AND DUCKS. (1865.) *Parsons Bequest.*

VERHAS. GERMANY.

549/69. SNOW SCENE. *Townshend Bequest.*

VOLMAR, G. GERMANY.

1547/69. BRIGANDS SURPRISED. *In circulation.* *Townshend Bequest.*
1548/69. THE CAPTIVE. *In circulation.* *Townshend Bequest.*

ZIMMERMANN, A. GERMANY.

1533/69. HAYMAKING. (1838.) *Townshend Bequest.*
1567/69. LAKE OF CONSTANCE. *In circulation.* *Townshend Bequest.*

ZIMMERMANN, F. GERMANY. *b.* 1805.

1581/69. LAKE OF THE ENGSTLEN ALP, CANTON BERNE, SWITZERLAND. *Townshend Bequest.*

ZWENGAUER, A. Germany. *b.* 1810.

3/69. Lake of Constance—Sunset. (1848.) *In circulation.* *Townshend Bequest.*

ANONYMOUS.

3/69. Swiss Lake. *In circulation.* *Townshend Bequest.*
7/69. Execution of Major Davel. *In circulation.* *Townshend Bequest.*
1/69. Rev. C. H. Townshend's Dog. (1855.) *Townshend Bequest.*

Water-colour Paintings, &c. by Modern Foreign Artists.

ARTAUD, BERNARD. France. *b.* . *d.* .

639. Portrait of a Gentleman. (1691.) (Miniature on playing card.) *Bought.*

AVOURMOIS, T. France?

3/69. Landscape. *In circulation.* *Townshend Bequest.*

BLOCK, E. DE. Belgium. *b.* 1812.

5/69. Boors in a Beershop. *Townshend Bequest.*

BOCION, F. Switzerland.

9/69. Lake Scene. *Townshend Bequest.*

BOSBOOM, J. Holland. *b.* 1817.

7/69. Interior of a Cathedral. *Townshend Bequest*

BRAEKELEER, F. DE. Belgium. *b.* 1792.

8/69. A Poor Family. *Townshend Bequest.*

BROUWER, P. W. Holland.

6/72. Valkenhof, near Nijmegen, Holland. *Bought.*

CALAME, A. Switzerland. *b.* 1815. *d.* 1864.

58/69. Chain of Mont Blanc. *Townshend Bequest.*
93/69. Landscape. *Townshend Bequest.*
94/69. Forest near Chamonix. *Townshend Bequest.*
95/69. Forest Scene. *Townshend Bequest.*

1696/69. Wooded River Scene. *Townshend Bequest.*
1697/69. Mountain Scene near Chamonix. *Townshend Bequest.*
1698/69. Mountains and Lake. *Townshend Bequest.*
Nos. 1693–8 *in circulation.*

CLERISSEAU, C. L. France. *b.* 1722. *d.* 1820.

14/72. Tivoli. (1769.) (Distemper.) *Bought.*

COURDOUAN, V. France.

1652/69. Coast near Toulon. (1849.) *Townshend Bequest.*

DELAROCHE, P. France. *b.* 1797. *d.* 1856.

1684/69. Oliver Cromwell. (1831.) (Chalk.) *Townshend Bequest.*

DUCHESNE. France.

950/68. Napoleon I. (Miniature on ivory.)
Bequeathed by Mrs. Louisa Plumley.

ETZDORF, J. C. Germany. *b.* 1801. *d.* 1851.

1681/69. Landscape. (Charcoal.) *Townshend Bequest.*
1682/69. Landscape. (Charcoal.) *Townshend Bequest.*
1683/69. Lake Scene. (Charcoal.) *Townshend Bequest.*
1702/69. River Scene. (Chalk.) *In circulation.* *Townshend Bequest.*

FOURMOIS, T. Belgium.

665/69. Landscape. *Townshend Bequest.*

GÉRÔME, J. L. France. *b.* 1824.

399/71. Draped Female Figure. (Pencil.) *Bought.*

GIRARD, P. France. *b.* 1806.

1641/69. The Ford. (1841.) *Townshend Bequest.*
1659/69. Landscape. *Townshend Bequest.*

GOEBEL C. Austria.

789/72. Trajan's Column, Rome. (1869.) *Bought.*
788/72. Interior: Young Peasant Woman Rocking an Infant in its Cradle. *Bought.*
790/72. Interior: Young Peasant Girl and Child at a Window. *In circulation.* *Bought.*

GUDIN. France.

1649/69. Coast Scene. *Townshend Bequest.*

HEROULT. France?

1636/69. Barges. *Townshend Bequest.*

HILDEBRANDT, E. Germany. *b.* 1818. *d.* 1868.

61/69. Dutch River Scene. (1848.) *Townshend Bequest.*
52/69. Santa Cruz, Rio de Janeiro. (1842.) *Townshend Bequest.*
70/69. Landscape, Holland. (1847.) *Townshend Bequest.*
89/69. On the Somme. *In circulation.* *Townshend Bequest.*
91/69. Sea View. (1846.) *In circulation.* *Townshend Bequest*
92/69. Landscape, with Boats. (1845.) *In circulation.* *Townshend Bequest.*
00/69. The Needles, Isle of Wight. (1847.) *In circulation.* *Townshend Bequest.*

HOPPENBROUWERS, J. F. Holland? *b.* 1819.

55/69. Woodland Scene. (1836.) *Townshend Bequest.*

HOREAU, H. France. *b.* 1801. *d.* 1872.

20/73. The Great Hall of Karnac, Thebes. (1869.) *In circulation.* *Bought.*
21/73. The Great Temple of Ibsamboul, Egypt. (1841.) *In circulation.* *Bought.*

HOUZE, G.

47/69. Coast Scene. *Townshend Bequest.*

HUBERT.

72/69. Orteler Spitz, Tyrol. *Townshend Bequest.*

HÜBNER. Germany?

73/69. Market Place, Nuremberg. *Townshend Bequest.*

ISABEY, J. B. France. *b.* 1767. *d.* 1855.

75/73. Portrait of Jane Elizabeth Scott, Wife of Edward, Fifth Earl of Oxford. (Miniature on ivory.) *Bequeathed by Lady Langdale, her daughter.*

ISABEY, P. France.

46/69. Fishing Boats beating to Windward. (1841.) *Townshend Bequest.*

JACOBS, J. Belgium? *b.* 1812.

39/69. Boat in Harbour. *Townshend Bequest.*
90/69. A Seaport. *In circulation.* *Townshend Bequest.*

JACOPS, J. Belgium? *b.* 1808.

40/69. Coast Scene. *Townshend Bequest.*

KLOMBECK, J. B. Germany.

85/69. Landscape—Winter. *In circulation.* *Townshend Bequest.*

LAMI, L. E. France. *b.* 1800.

1654/69. Ball at the Hotel de Ville, Paris. *Townshend Bequest.*
1663/69. Mary Stuart and the Dead Body of George Douglas. *Townshend Bequest*

LAVEZZARI, A. Russia.

842/72. Peasant Girl seated in a Doorway. (1872.) *Bought.*
828/73. Harvest Field; Female carrying a Pitcher on her Head. (1872.) *In circulation.* *Bought.*
829/73. Oriental Female Figure. (1873.) *In circulation.* *Bought.*

LE POITTEVIN, E. France. *b.* 1806. *d.* 1870.

1642/69. Old Woman and Child. *Townshend Bequest.*
1648/69. Landscape on the Dutch Coast. *Townshend Bequest.*

LHERBES. France?

1637/69. Street View. (1832.) *Townshend Bequest.*

MENESSIER, A. France.

1643/69. Landscape. *Townshend Bequest.*

MOLITOR, M. VON. German. *b.* 1759. *d.* 1812.

341/72. Landscape, with Castle and Pack-horses. (1810.) *Bought.*

MORGENSTERN, CHR. Germany. *b.* 1805.

1674/69. Mountain Torrent, Norway. (1846.) *Townshend Bequest.*

MÜLLER, A.

1653/69. Chapel of the Entombment. *Townshend Bequest.*

MUYDEN, A. VAN. Switzerland.

1699/69. Travelling Friar. *In circulation.* *Townshend Bequest.*

NEUREUTHER, E. Germany. *b.* 1806.

1634/69. Scene from Baron Zedlitz's Poem "Das Wald-Fräulein" (The Wood Maiden). (1845.) *Townshend Bequest.*
1678/69. "The Parson's Daughter." (Ballad by Bürger.) *Townshend Bequest.*
1679/69. Illustration of a Bavarian Popular Song. (1846.) *Townshend Bequest.*
1680/69. "The Water Lily" (Heine). *Townshend Bequest.*

PHILIPPEAU? Switzerland?

587/70. Bay of Uri, Lake of Lucerne. (1856.) *In circulation.* *Parsons Bequest.*

ROCHUSSEN, C. Holland? *b.* 1815.

51/69. The Shore at Schevening. (1843.) *Townshend Bequest.*

ROTTMANN, C. Germany. *b.* 1798. *d.* 1850.

01/69. Landscape. *In circulation.* *Townshend Bequest.*

ROTTMANN, L. *b.* 1813.

0/69. The Watzmann and Town of Berchtesgaden. *Townshend Bequest.*

RUYTEN, JEAN M. Belgium. *b.* 1813.

4/69. Bruges. *Townshend Bequest.*

SCHELFHOUT, A. Holland. *b.* 1787.

0/69. Landscape—Winter Scene. *Townshend Bequest.*

SCHIPPERS. Holland?

4/69. The Fortune Teller. (1837.) *Townshend Bequest.*

SCHLEICH, E. Germany. *b.* 1812. *d.* 1874.

71/69. Landscape, Switzerland. *Townshend Bequest.*
37/69. Cornfield and Reapers. *In circulation.* *Townshend Bequest.*

SCHNORR VON CAROLSFELD, J. Germany. *b.* 1794. *d.* 1873.

75/69. Rüdiger gives his Shield to Hagen. (Nibelungen Lied.) (1846.) *Townshend Bequest.*
76/69. Chriemhilda and Hagen. (Nibelungen Lied.) (1846.) *Townshend Bequest.*
77/69. Siegfried and Chriemhilda. (Nibelungen Lied.) (1846.) *Townshend Bequest.*

SCHOTEL, J. C. Holland. *b.* 1787. *d.* 1838.

52/73. Shipping and Boats—A Calm. (India ink.) *Given by Mr. C. T. Maud.*

SEIDE. Germany?

58/69. Isella, Simplon Pass. *Townshend Bequest.*

TENKATE, H. Holland.

04/70. The Recruiting Serjeant. (1864.) *Parsons Bequest.*

TRAUTSCHOLD, W. Germany.

656. Snow Scene in the Black Forest. (1865.) (Coloured crayon.) *Bought.*

VERREYT, J. Belgium?

1656/69. Landscape—Winter. *Townshend Bequest.*

VIANELLI. Italy.

605/70. Interior of the Cappella dell' Avvocata della Cava, Sorrento. (1838.) (Sepia.) *In circulation.* *Parsons Bequest.*
628/70. Sorrento. (Sepia.) *Parsons Bequest.*

WAPPERS, BARON. Belgium. *b.* 1803.

1635/69. Study for the Figure of an Angel. (Chalk.) *Townshend Bequest.*

WERNER. Germany?

1666/69. Italian Peasant Boy. *Townshend Bequest.*

ZWENGAUER, A. Germany. *b.* 1810.

1657/69. River Scene—Sunset. (1848.) *Townshend Bequest.*
1688/69. River Scene—Sunset. *In circulation.* *Townshend Bequest.*

ANONYMOUS.

691. Portrait of a Lady. (Miniature on ivory.) *French.* *Bought.*
693. Portrait of a Gentleman. (Miniature on card.) *French,* late 16th century. *Bought.*
947/68. Christopher Columbus. (1436–1506.) (Miniature on ivory.) Modern *Italian.* *Bequeathed by Mrs. Louisa Plumley.*
948/68. Parmegiano, Italian painter. (1503–1540.) (Miniature on ivory.) Modern *Italian.* *Bequeathed by Mrs. Louisa Plumley.*
949/68. Female Portrait. (Miniature on ivory.) Modern *Italian.* *Bequeathed by Mrs. Louisa Plumley.*
951/68. Beatrice Cenci. (—— 1599.) (Miniature on ivory.) Modern *Italian,* after Guido. *Bequeathed by Mrs. Louisa Plumley.*
1629/69. Head of the Sphinx. (Crayon.) *Townshend Bequest.*
1630/69. Portrait of a Lady. (Crayon.) *Townshend Bequest.*
1686/69. Lake of Geneva. *In circulation.* *Townshend Bequest.*
1591/71. Portrait of James Francis Edward Stuart, the "Old Pretender." (1688–1765.) (Miniature in oil, on copper.) *French.* *Bequeathed by Mr. W. S. Louch.*
1592/71. Portrait of Princess Maria Clementina Sobieski, Wife of the "Old Pretender." (1702–1735.) (Miniature in oil, on copper.) *French.* *Bequeathed by Mr. W. S. Louch.*

OIL PAINTINGS BY OLD MASTERS,

almost exclusively from the

TOWNSHEND and PARSONS BEQUESTS.

*** *These paintings are set apart for circulation to Schools of Art, Exhibitions, &c.*

AELST, VAN.

21/70. FRUIT, FLOWERS, &c. *Parsons Bequest.*

BACKHUYSEN, L. *b.* 1631. *d.* 1709.

59/69. FISHING BOATS : A ROUGHISH SEA. *Townshend Bequest.*

BACKHUYSEN, L. (?)

45/70. SHIPS IN A GALE. *Parsons Bequest.*

BAROCCIO, F. *b.* 1528. *d.* 1612.

34/70. THE ENTOMBMENT. *Parsons Bequest.*

BEICH OR BEISCH, J. F. *b.* 1665. *d.* 1748.

76/69. LANDSCAPE : ST. PETER IN THE WILDERNESS. *Townshend Bequest.*

BERCHEM OR BERGHEM, N. *b.* 1624. *d.* 1683.

38/70. LANDSCAPE, WITH RUINED BRIDGE AND CATTLE. *Parsons Bequest.*

43/70. LANDSCAPE, WITH WAGGON AND HORSES AT AN INN DOOR. *Parsons Bequest.*

551/70. ARCH OF A BRIDGE, WITH PEASANTS AND CATTLE. *Parsons Bequest.*

56/70. WOMAN MILKING A EWE. *Parsons Bequest.*

69/70. LANDSCAPE, WITH CATTLE CROSSING A BRIDGE. *Parsons Bequest.*

79/70. LANDSCAPE, WITH FIGURES AND ANIMALS. *Parsons Bequest.*

BLOEMEN, P. VAN. *b.* 1649. *d.* 1719.

46/70. LANDSCAPE, WITH CATTLE. *Parsons Bequest.*

BOTH, J. *b.* 1610. *d.* 1650.

510/70. LANDSCAPE, WITH BBIDGE AND RUINED TOWER. *Parsons Bequest.*

BOTH, J. AND A. *b.* . *d.* 1645.

537/70. LANDSCAPE, WITH FIGURES. *Parsons Bequest.*

BREDAEL, J. F. *b.* 1683. *d.* 1750.

547/70. A Cavalry Engagement. *Parsons Bequest.*
548/70. A Cavalry Engagement. *Parsons Bequest.*

BREUGHEL, J. *b.* 1569. *d.* 1625.

1375/69. Landscape, with Boats on the Water. *Townshend Bequest.*

CANALETTO, A. *b.* 1697. *d.* 1768.

1352/69. Ruined Bridge with Figures. *Townshend Bequest.*
549/70. The Piazza of St. Mark, Venice. *Parsons Bequest.*
550/70. On the Grand Canal, Venice. *Parsons Bequest.*
557/70. The Piazza of St. Mark, Venice. *Parsons Bequest.*

CANALETTO, B. *b.* . *d.* 1780.

1353/69. Two Bridges with Figures. *Townshend Bequest.*

CAPELLE, J. VAN DER. *b.* 1635.? *d.*

1348/69. Sea Piece, with Fishing Boats and Fishermen. *Townshend Bequest.*
505/70. River and Fishing Boats. *Parsons Bequest.*

CARRACCI, L. *b.* 1555. *d.* 1619.

1357/69. The Virgin with the Infant Jesus and Saint Joseph. *Townshend Bequest.*

CIGNANI, C. *b.* 1628. *d.* 1719.

1380/69. A Paintress, with a Boy Angel or Cupid. *Townshend Bequest.*

CLAUDE LORRAIN. *b.* 1600. *d.* 1682.

1345/69. Landscape, with Figures and Cattle. *Townshend Bequest.*

COCQUES, G. *b.* 1618. *d.* 1684.

1342/69. Charles I. and his Queen Henrietta Maria. (*After* Vandyck.) *Townshend Bequest.*

CONCA, S. *b.* 1676. *d.* 1764.

1346/69. Female Figure and Two Boy Angels. *Townshend Bequest.*

CUYP, A. *b.* 1605. *d.* 1691?

1369/69. Fruit in a Basket on a Slab. *Townshend Bequest.*
1374/69. Piebald Horse. *Townshend Bequest.*
1377/69. Study of Cattle on a River Bank. *Townshend Bequest.*
501/70. Fruit. *Parsons Bequest.*
507/70. Frozen River, with Ruined Tower and Drinking Booth, Groups of Men and Sledges. *Parsons Bequest.*

DENNER, B. *b.* 1685. *d.* 1747.

72/69. Head of a Young Man. *Townshend Bequest.*

DIETRICH, C. W. E. *b.* 1712. *d.* 1774.

68/69. Rocky Landscape, with Herdsmen. *Townshend Bequest.*

DOLCE, AGNESE. *b.* . *d.* 1690. ?

58/69. The Virgin with the Infant Jesus. *Townshend Bequest.*

EYCK, HUBERT VAN. *b.* 1366. *d.* 1426.

30/70. The Betrayal of Christ and (at the back) the Agony of Christ in the Garden of Gethsemane. *Parsons Bequest.*
31/70. Christ crowned with Thorns, and (at the back) Christ bearing His Cross. *Parsons Bequest.*

GILLEMANS, J. P. *b.* 1672. *d.* .

13/70. Fruit and Flowers. *Parsons Bequest.*

GOYEN, J. J. VAN. *b.* 1596. *d.* 1656.

56/69. River, with Fishermen. *Townshend Bequest.*

GROOT, J. DE.

02/70. The Billet-doux. *Parsons Bequest.*
39/70. Cottage Interior, with Figures. *Parsons Bequest.*

GRÜN, HANS B. *b.* 1470. *d.* 1545.

66/70. Portrait of a Man in a Red Hat. *Parsons Bequest.*

GUARDI, F. *b.* 1712. *d.* 1793.

97/70. Church on the Grand Canal, Venice. *Parsons Bequest.*

HEEM, J. D. DE. *b.* 1600. *d.* 1674.

52/70. Fruit. *Parsons Bequest.*

HONTHORST, G. *b.* 1592. *d.* 1660.

11/70. Man and Woman Warming themselves at a Brazier. *Parsons Bequest.*
19/70. Judith with the Head of Holofernes. *Parsons Bequest.*

HUYSS, H. (?)

1584/71. River, with Castle and Shipping. (1645.) *Bequeathed by Mr. W. S. Louch.*

JARDIN, K. DU. *b.* about 1635. *d.* 1678.

565/70. Landscape with Cattle. *Parsons Bequest.*

KONINCK, P. VAN. *b.* 1619. *d.* 1689.

1364/69. St. Martin and the Beggars. *Townshend Bequest.*

LAIRESSE, G. *b.* 1640. *d.* 1711.

1362/69. The Return of the Victor with his Spoils. *Townshend Bequest.*

LE DUCQ, J. *b.* 1636. *d.* 1695.

509/70. A Lady and Two Gentlemen Drinking at a Table. *Parsons Bequest.*

LEYDEN, L. VAN. (?) *b.* 1494. *d.* 1533.

532/70. Musicians: an Old Man and an Old Woman. *Parsons Bequest.*

MOSTERT or MOSTAERT, J. *b.* 1499. *d.* 1555.

1381/69. Catherine de Medici. *Townshend Bequest.*

MOUCHERON, F. *b.* 1633. *d.* 1686.

1351/69. Rocky Landscape, with Waterfall and Figures. *Townshend Bequest.*

581/70. Rocky Landscape, with Cattle and Figures. *Parsons Bequest.*

MURILLO, SCHOOL OF. (?)

584/70. The Virgin and Child, with St. John. *Parsons Bequest.*

NEER, A. VAN DER. *b.* 1619. *d.* 1683.

1371/69. The Ferry—Moonlight. *Townshend Bequest.*

OSTADE, A. VAN. *b.* 1610. *d.* 1685.

1347/69. Three Peasants seated, drinking and sleeping. *Townshend Bequest.*

1367/69. The Fiddler. (A Sketch.) *Townshend Bequest.*

OSTADE, I. VAN. *b.* 1617. *d.* 1671.

1360/69. Herdsman asking the Way, Cattle, &c. *Townshend Bequest.*

PALAMEDES, A. *b.* 1607. *d.* 1680.

1350/69. The Trumpeter. *Townshend Bequest.*

1365/69. Backgammon, or Tric-trac Players. *Townshend Bequest.*

POUSSIN, G. *b.* 1613. *d.* 1675.

0/70. Landscape, with River and Chateau. *Parsons Bequest.*

POUSSIN, N. (?) *b.* 1594. *d.* 1665.

5/67. An Offering to Bacchus. *Given by Capt. Hans Busk.*
4/70. Eliezer and Rebekah at the Well? *Parsons Bequest.*
5/70. Jacob and Rachel at the Well? *Parsons Bequest.*

PYNACKER, A. *b.* 1621. *d.* 1673.

3/69. Landscape, with Waterfall. *Townshend Bequest.*

RAPHAEL. *b.* 1483. *d.* 1520.

4/69. The Virgin with the Infant Jesus and St. John. *Townshend Bequest.*

ROOS, J. H. *b.* 1631. *d.* 1685.

1/70. Brigands attacking a Waggon. (Signed.) *Parsons Bequest.*

ROSA, S. *b.* 1615. *d.* 1673.

6/70. Rocky Landscape with Soldiers entering a Cave. *Parsons Bequest.*
574a/70. Cavalry Engagements. (Two in one frame.) *Parsons Bequest.*

RUBENS, P. P. *b.* 1577. *d.* 1640.

1/69. The Triumph of Saul. *Townshend Bequest.*

RUBENS, SCHOOL OF.

4/70. The Virgin and Child with attendant Saints. *Parsons Bequest.*

RUYSDAEL, J. *b.* 1625. *d.* 1681.

0/70. Landscape with a Stag Hunt. *Parsons Bequest.*
4/70. Woody Landscape, with River and Cattle. *Parsons Bequest.*
2/70. Landscape, with a Town in the Middle Distance. *Parsons Bequest.*

RUYSDAEL, J. and S. *b.* *d.*

0/70. Rocky Landscape, with Mountains. *Parsons Bequest.*

RUYSDAEL, J. and S. (?)

1/70. Rocky Landscape with Figures and Church. *Parsons Bequest.*

SCHIAVONE, A. *b.* 1522. *d.* 1582.

1/69. An Embarkation. *Townshend Bequest.*

SCHMIT?

562/70. LANDSCAPE, WITH CHÂTEAU IN THE DISTANCE. (Signed "Schmit?") *Parsons Bequest.*

SCHUTZ.

1379/69. LANDSCAPE, WITH CASTLE, BRIDGE, AND STREAM. *Townshend Bequest.*

STEEN, JAN. *b. about* 1626. *d.* 1679.

536/70. A FAMILY MERRYMAKING. *Parsons Bequest.*

TENIERS, D.

1349/69. RIVER AND ROCKY SCENERY, WITH CATTLE. *Townshend Bequest.*
496/70. FARMHOUSE WITH FIGURES—LANDSCAPE BACKGROUND. *Parsons Bequest.*
525/70. A CHEMIST IN HIS LABORATORY. *Parsons Bequest.*
559/70. LANDSCAPE WITH WAYSIDE INN. *Parsons Bequest.*

TROY, F. DE. *b.* 1645. *d.* 1730.

508/70. LADY SEATED BY A FOUNTAIN IN A WOOD, ATTENDED BY A GALLANT. *Parsons Bequest.*

ULFT, J. VAN DER. *b.* 1627? *d.*

1366/69. SEAPORT AND TRIUMPHAL ARCH. *Townshend Bequest.*

VANDEVELDE, A. *b.* 1639. *d.* 1672.

1378/69. LANDSCAPE, WITH SPORTSMEN SHOOTING. *Townshend Bequest.*

VANDEVELDE, W., THE YOUNGER. *b.* 1633. *d.* 1707.

1355/69. PUTTING TO SEA. *Townshend Bequest.*

VINCI, L. DA. (?) *b.* 1452. *d.* 1519.

529/70. THE VIRGIN AND CHILD, WITH ST. JOHN AND AN ANGEL. *Parsons Bequest.*

WITTE, E. DE. (?) *b.* 1607. *d.* 1692.

558/70. INTERIOR OF A CATHEDRAL. *Parsons Bequest.*

WOUVERMANS, PHILIP. *b.* 1620. *d.* 1668.

542/70. LANDSCAPE WITH HAWKING PARTY. *Parsons Bequest.*

WOUVERMANS, SCHOOL OF.

572/70. ENCAMPMENT, WITH CAVALRY. *Parsons Bequest.*
573/70. A HAWKING PARTY. *Parsons Bequest.*

WYNANTS, J. *b. about* 1600. *d.*

1370/69. Landscape : Herdsman seated on a Log. *Townshend Bequest.*
495/70. Landscape, with Cattle. *Parsons Bequest.*
553/70. Landscape, with an Inn. *Parsons Bequest.*

ANONYMOUS.

1354/69. A Magdalen at her Devotions in a Grotto. *Townshend Bequest.*
528/70. St. Anthony of Padua holding a Book, on which rests the Infant Saviour : by his side a kneeling Nun. *German?* *Parsons Bequest.*
533/70. The Adoration of the Magi. *Flemish.* *Parsons Bequest.*
535/70. The Adoration of the Magi. *Parsons Bequest.*
563/70. Christ crowned with Thorns. *Spanish.* *Parsons Bequest.*
567/70. Landscape with Peasants regaling in a Wood. (Signed "J. A. H.") *French.* *Parsons Bequest.*
568/70. Landscape with Sportsmen and Beggars. (Signed "J. A. H.") *French.* *Parsons Bequest.*

LONDON:
Printed by GEORGE E. EYRE and WILLIAM SPOTTISWOODE,
Printers to the Queen's most Excellent Majesty.
For Her Majesty's Stationery Office.
[4979.—1000.—8/76.]

MARRIAGE À LA MODE. By WILLIAM HOGARTH.

1. "*The Marriage Settlement.*"

2. "*The Viscount and his Lady at Home*"

3 "*Visit to the Quack Doctor.*"

4. "*The Countess's Morning Levée.*"

5 "*Death of the Earl.*"

6. "*Death of the Countess.*"

These pictures are arranged, under glass, in Gallery VII. (see p. 73). They were completed in 1744, and engraved in 1745. Our illustrations are taken from the original plates.

Size of each picture, 2 ft. 3 in. × 2 ft. 11 in.

PICTORIAL NOTES

IN THE

National Gallery.

The British School.

BY

HENRY BLACKBURN,

EDITOR OF "ACADEMY NOTES," AUTHOR OF "ARTISTS AND ARABS," ETC. ETC.

No. 182, p. 76.

London:

CHATTO AND WINDUS, PICCADILLY.

1877.

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Published Annually in May. One Shilling.

Academy Notes.

WITH

ILLUSTRATIONS OF THE PRINCIPAL PICTURES AT BURLINGTON HOUSE;

THE MAJORITY BEING

Facsimiles of Sketches drawn by the Artists.

London: CHATTO AND WINDUS, Piccadilly.

*** ACADEMY NOTES *for* 1875 *and* 1876 *have been Reprinted.*

PREFACE.

THE purpose of this book (the first of a series) is identical with that of "ACADEMY NOTES," viz. to form "a supplement to the Official Catalogue which should be descriptive rather than critical;" and give, by the most direct method, a knowledge of the contents of the National Gallery.

It may be that the publication of this and similar "NOTES," both at home and abroad, will lead to a familiarity with the contents of public galleries hitherto unknown; for PICTORIAL NOTES, however slight, leave an impression on the mind which words are powerless to convey, and the pencil, "speaking the tongue of every land," thus becomes a powerful teacher.

Of the contents of this first part, little need be said. *Every picture* in the first eight rooms is mentioned; and, as far as possible, *in its order on the walls.* The titles and descriptions have been taken for the most part from the pictures themselves or from the Official Catalogue, which no student should be without.

In the illustrations the principal aim has been to record the composition of pictures for the use of students, and for reference by those who cannot visit the National Gallery. The engravings are produced by the Typographic Etching Company.

The second part, comprising the OLD MASTERS and all the pictures of FOREIGN SCHOOLS, is in active preparation.

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GENERAL PLAN

OF THE

NATIONAL GALLERY.

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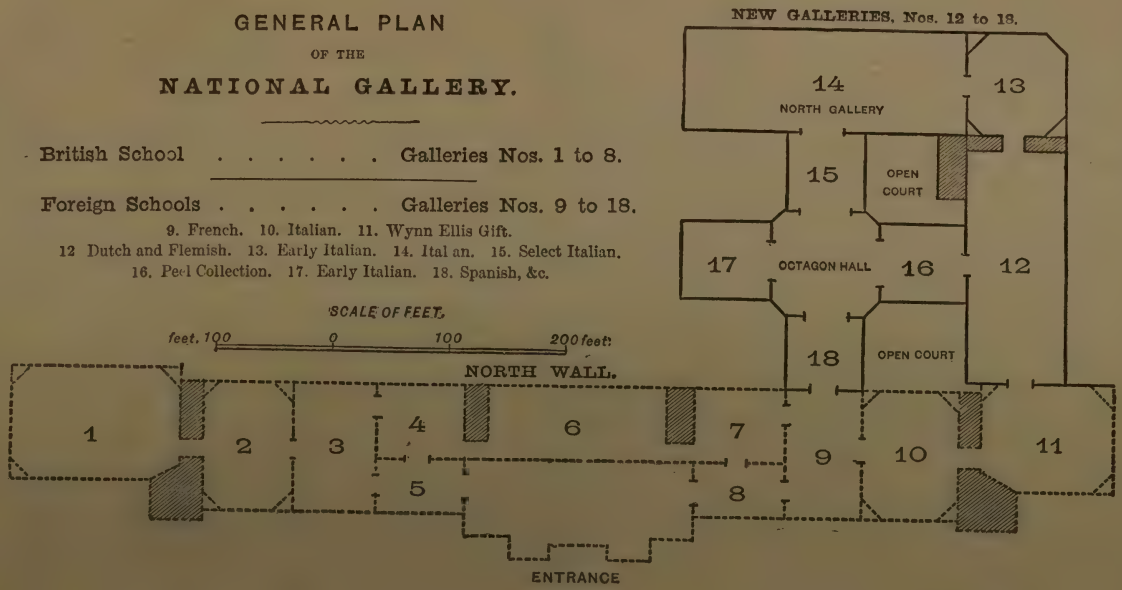
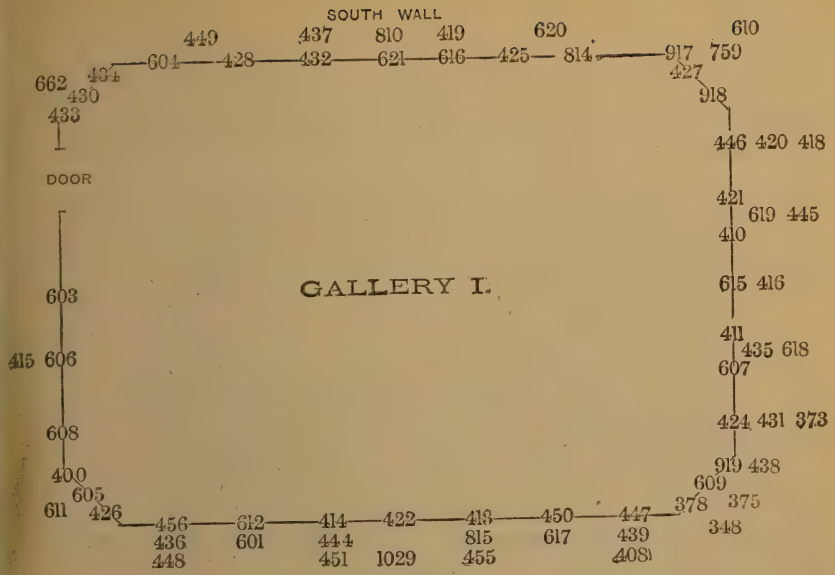
12 Dutch and Flemish. 13. Early Italian. 14. Ital an. 15. Select Italian.
16. Peel Collection. 17. Early Italian. 18. Spanish, &c.





Gallery I.—British School. Period, 1830 to the Present Time.

No. 430. 3 ft. 5½ in. × 4 ft. 6 in.

ENTERING the galleries by the staircase on the *left hand*, and passing to the extreme western room (see general plan on opposite page), we find the principal positions occupied thus. On the south wall is Rosa Bonheur's "*Horse Fair;*" on the west, Frith's "*Derby Day;*" on the north, Maclise's "*Hamlet;*" and the east wall is entirely occupied by

works of Landseer; "*Shoeing the Bay Mare*" being in the centre. In this large room are arranged the most modern works in the National Gallery, being principally bequests to the nation by Robert Vernon and Jacob Bell.

Commencing on the left hand of the doorway, and taking the pictures in their order on the walls, the first to notice is the large painting sketched at the head of this chapter—

430. "*Dr. Johnson in the Ante-room of Lord Chesterfield;*" waiting for an audience, 1748. E. M. WARD, R.A. R.A. 1845. **Vn.***

"Seven years, my lord, have now passed since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing on my work (the dictionary) through difficulties of which it is useless to complain, and have brought it at last to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favour."—Boswell's *Life of Johnson.*

There are three other pictures by Ward in this room (Nos. 432, 616, and 431), historically interesting for the details of costume and manners of the time.

Next are three *genre* pictures by PENRY WILLIAMS—

No. 604. 2 ft. 11¼ in. × 2 ft. 3¼ in.

433. "*Italian Girl with Tambourine.*" 1 ft. 7½ × 1 ft. 4. **Vn.**

434. "*Italian Peasants resting by the Roadside.*" 1 ft. 7½ in. × 1 ft. 4 in. **Vn.**

662. "*Neapolitan Peasants resting at a Fountain.*" 3 ft. 5½ in. × 5 ft.

The latter painted in Rome in 1859. Bequeathed by Mrs. Huskisson.

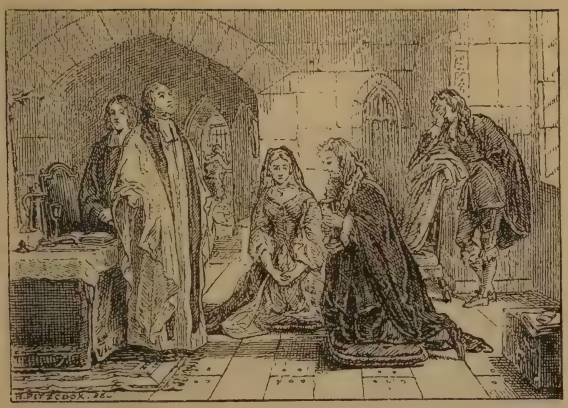
604. "*Dignity and Impudence.*" Sir E. LANDSEER. B.I. 1839.

Portrait of an old bloodhound of the Duke of Grafton's breed. Bequeathed by Jacob Bell.

* EXPLANATION.—The letters "R.A.," "B.I.," or "S.B.A.," with a date, indicate the year of exhibition in the Royal Academy, British Institution, or Society of British Artists. "**Vn.**" indicates that it formed part of the "Vernon Collection" lately removed from South Kensington.

The position of *every picture* is marked on the plans at the head of each chapter.

The dimensions are given "sight size;" not reckoning canvas under frame. The *height* is given *first* in all cases.



No. 449. 3 ft. 7½ in. × 5 ft. 2 in.

449. "*Dr. Tillotson administering the Sacrament to Lord William Russell at the Tower*," the day previous to his execution; his wife, Lady Russell, is kneeling beside him. A. JOHNSTON. R.A. 1845. **Vn.**

M. Taine, in his 'Notes on England,' points to this picture as a fair representation of "the English School of *genre* painting."

No. 428. 2 ft. 8½ in. × 3 ft. 6½ in.

428. "*Country Cousins*." R. REDGRAVE, R.A. R.A. 1845. **Vn.**

Two ladies and a gentleman at breakfast; country cousins and country dog introduced. The colour and costumes in this picture are exceptionally gay.

437. "*The Fisherman's Home.*" F. DANBY. 2 ft. 6 in. × 3 ft. 6 in.

A promontory on a lake in rich glow of sunrise. The only work by this artist. Exhibited in 1846. **Vn.**

No. 432. 4 ft. 3 in. × 6 ft. 2 in.

"The earth hath bubbles as the water hath;
And these are of them."

432. "*The South Sea Bubble.*" A scene in Change Alley in 1720. E. M. WARD, R.A. R.A. 1847. **Vn.**

In the centre of this wall is—

No. 621. 3 ft. 11 in. × 8 ft. 2½ in.

621. "*The Horse Fair.*" ROSALIE BONHEUR. Painted 1848.

A replica of the larger, well-known picture of the same subject. Our sketch is made by permission of Messrs. Pilgeram and Lefèvre, the proprietors of the copyright. Bequeathed by Jacob Bell.

Above the foregoing is another picture by a French artist—

810. "*Pardon Day in Brittany.*" C. POUSSIN. 4 ft. 10 in. × 10 ft. 9 in.

Representing an encampment outside the town of Guingamp, on the occasion of the annual Fête, or "Pardon," of *Bon Secours*. A crowded canvas noticeable for some wonderfully characteristic faces, and varieties of caps and costumes. Painted in 1851. Presented by E. Lofft.

No. 419. 2 ft. 10 in. × 3 ft. 7 in.

419. "*Showery Weather.*" F. R. LEE, R.A. B.I. 1834. **Vn.**

An effect of sunrise on the sea; horses pulling a cart with nets over the sandhills. The three other landscapes by this artist are near at hand; Nos. 418, 619, 620.

No. 616. 3 ft. 11½ in. × 5 ft. 11½ in.

616. "*James II. in his Palace at Whitehall;*" receiving the news of the landing of the Prince of Orange in 1688. E. M. WARD, R.A. R.A. 1850. Bequeathed by Jacob Bell.

No. 425. 2 ft. 9½ in. × 3 ft. 7½ in.

425. "*Sir Thomas More and his Daughter;*" observing from the prison window the monks going to execution. Sir Thomas More was beheaded in 1535. R. HERBERT, R.A. R.A. 1844. **Vn.**

620. "*A River Scene.*" F. R. LEE, R.A.
4 ft. 1½ in. × 5 ft. 11½ in. R.A. 1855. Bequeathed by Jacob Bell.
The cattle in this picture are painted by T. S. Cooper, R.A.

814. "*Dutch Shipping and Boats in a Calm;*" near Dort. P. J. CLAYS, of Brussels. 1 ft. 11½ in. × 2 ft. 9 in.
Painted in 1863. Bequeathed by J. M. Parsons.
See also No. 815, on the north wall, by the same artist.

The principal picture in the south-west corner of the room is—

No. 427. 2 ft. × 3 ft. 11 in.

427. "*A Dame's School.*" T. WEBSTER, R.A. R.A. 1845. **Vn.**
See also his other picture, in the opposite corner, No. 426, "*Going into School.*"

On either side of the "*Dame's School*" are two of four pictures by T. S. Good—

917. "*No News;*" a carefully painted cabinet picture; and—

918. "*Fisherman with a Gun;*" a coast scene near Berwick.
1 ft. 3 in. × 1 ft. 5 in. R.A. 1832.

The above were bequeathed by the painter's widow in 1874. His other works, Nos. 919 and 378, are in this room.

No. 917. 1 ft. 9 in. × 1 ft. 5 in.

Above the foregoing is—

759. "*The Remorse of Judas.*" E. Armitage, R.A. Four figures, half-length, life-size.
4 ft. 2 in. × 6 ft. 7 in. R.A. 1866. Presented by the painter.

610. "*Bloodhounds and Pups.*" Charles Landseer, R.A.
2 ft. 3½ in. × 2 ft. 11½ in. B.I. 1839. Bequeathed by Jacob Bell.

The three other works by C. Landseer, Nos. 408, 611, and 612, are also in this room.

446. "*The Pride of the Village.*" J. C. Horsley, R.A.
R.A. 1839. **Vn.**

"She never mentioned her lover's name, but would lay her head on her mother's bosom and weep in silence. In this way she was seated between her parents one Sunday afternoon; the lattice was thrown open, and the soft air that stole in brought with it the fragrance of the clustering honeysuckle which her own hands had trained round the window."—Washington Irving's *Sketch-book.*

No. 446. 2 ft. 4½ in. × 2 ft. ½ in.

420. "*The Stepping Stones.*" W. F. Witherington.
2 ft. ½ in. × 2 ft. 5½ in. **Vn.**

Landscape, with woman and child crossing a brook; his other picture, No. 421, is sketched on next page.

418. "*The Cover Side.*" F. R. Lee, R.A.
1 ft. 7 in. × ft. in. B.I. 1834. **Vn.**

Painted in 1839; the dogs, figures, and game sketched by Sir E. Landseer.

No. 421. 1 ft. 5 in. × 1 ft. 2 in.

421. "*The Hop Garland.*" W. F. Witherington.
R.A. 1843. **Vn.**

619. "*Evening in the Meadows.*" F. R. Lee, R.A.
3 ft. 1½ in. × 4 ft. 3½ in. R.A. 1854. Bequeathed by Jacob Bell.
The cattle in the stream are painted by T. S. Cooper, R.A.

445. "*Amoret, Æmylia, and Prince Arthur,*" in the cottage of Sclaunder (Slander). F. R. Pickersgill, R.A.
1 ft. 11 in. × 2 ft. 10½ in. R.A. 1845. **Vn.**
See Spenser's 'Faerie Queene.'

No. 410. Each 1 ft. 6 in. × 1 ft. 1½ in.

410. "*Low Life—High Life.*" Sir E. Landseer. B.I. 1831. **Vn.**

Above Frith's "*Derby Day*," appropriately seated in a chair at the head of his own gallery, is an interesting life-size portrait of the founder of the Vernon collection, who died May 22, 1849.

416. "*Portrait of Robert Vernon.*" H. W. PICKERSGILL. Painted 1846. 4 ft. 8 in. × 3 ft. 8 in. **Vn.**

No. 615. 3 ft. 3¼ in. × 7 ft. 3½ in.

615. "*The Derby Day.*" W. P. FRITH, R.A. R.A. 1858.

This picture is well seen in its present place of honour, looking rather black in the shadows, and already becoming old-fashioned in the costumes of twenty years ago. Sketched by permission of Messrs. Pilgeram and Lefèvre, the owners of the copyright. Bequeathed by Jacob Bell.

411. "*Highland Music.*" Sir E. LANDSEER. 1 ft. 6½ in. × 1 ft. 11½ in. B.I. 1830. **Vn.**

An old Highlander playing on the bagpipes to five dogs.

607. "*Highland Dogs.*" Sir E. LANDSEER. 1 ft. 4½ in. × 1 ft. 9 in.

Sketch for Scrope's 'Deer-stalking,' 1839.

Bequeathed by Jacob Bell.

435. "*Farmyard—Milking Time.*" T. S. COOPER, R.A. 3 ft. 1½ in. × 4 ft. 4 in. R.A. 1834. **Vn.**

A large landscape, painted near Canterbury; contrasting curiously with Landseer's treatment of the same subject, in the "*Maid and the Magpie.*" See also No. 436, by the same artist, on the north wall.

424. "*Interior of a Jewish Synagogue at the Time of the Reading of the Law.*" S. A. HART, R.A. Painted 1830. 3 ft. 8 in. × 2 ft. 1½ in. **Vn.**

No. 618. 2 ft. 3½ in. × 3 ft. 11 in.

618. "*The Foundling.*" G. B. O'Neill. R.A. 1852.
Parish guardians examining a child found in the streets.
Bequeathed by Jacob Bell.

431. "*The Disgrace of Lord Clarendon,*" after his last interview with the king at Whitehall Palace, 1667. E. M. Ward, R.A.
1 ft. 9 in. × 2 ft. 4½ in. R.A. 1846. **Vn.**

Lord Clarendon is descending the garden steps; the retiring figure in the middle distance, of which the back only is seen, represents the king, Charles II. Various courtiers, amongst whom is conspicuous Lady Castlemaine, in the balcony, are exulting in the disgrace of the fallen minister.—Pepys' *Diary.*

This is a sketch for the picture in Lord Northwick's collection.

373. "*Tartar Robbers Dividing their Spoil.*" Sir W. Allan.
3 ft. ½ in. × 1 ft. 8¾ in. R.A. 1817. **Vn.**

Sir W. Allan was a Royal Academician, and fellow student of Wilkie.

The most prominent picture here is the "*Maid and Magpie,*" which we have sketched, on the next page, by permission of Messrs. Graves and Co., the owners of the copyright. On the left of it are two small works—

919. "*Study of a Boy;*" seated at a table. T. S. Good. 11½ in. × 9½ in.
Bequeathed by the painter's widow in 1874.

438. "*Wood Cutters;*" men felling timber in Windsor Forest. John Linnell. 9½ in. × 1 ft. 3 in. **Vn.**

See also No. 439, by the same artist, sketched on p. 18.

No. 609. 5 ft. 8½ in. × 4 ft. 11½ in.

609. "*The Maid and the Magpie.*" Sir E. Landseer. R.A. 1858.
The story of the pretty milkmaid and the magpie that stole the spoon, familiar to us in print and story; also in Rossini's opera of the 'Gazza Ladra.' Bequeathed by Jacob Bell.

Above is—

375. "*First Conference between the Spaniards and Peruvians*, 1531." H. P. Briggs. 4 ft. 9 in. × 6 ft. 5 in. R.A. 1826. **Vn.**

378. "*The Newspaper;*" interior of a cottage, man reading. T. S. Good. 9½ in. × 7½ in. **Vn.**

348. "*View on the Coast of Holland;*" fishing-boats off the shore. Sir A. W. Callcott.* 6½ in. × 9½ in. **Vn.**

Next, on the line, is—

447. "*Dutch Boats in a Calm.*" E. W. Cooke, R.A. 1 ft. 4½ in. × 2 ft. 3 in. B.I. 1844. **Vn.**

See also No. 448, on the same wall.

* "Supposed to be a copy from a work by a Dutch master."—*Official Catalogue.*

No. 439. 1 ft. 2½ in. × 1 ft. 6 in.

439. "*The Windmill.*" JOHN LINNELL. R.A. 1847. **Vn.**
Our sketch suggests a much larger picture than the original.

408. "*Clarissa Harlowe in the Spunging House.*" C. LANDSEER, R.A.
1 ft. 10½ in. × 1 ft. 6½ in. S.B.A. 1833. **Vn.**
"In a homely bedroom, kneeling in prayer before an open Bible. The drawing of a gibbet on the wall, and some other indications, clearly shew the rude nature of the ordinary occupants of the room."—Richardson's *Clarissa Harlowe.*

No. 450. 3 ft. 4 in. × 5 ft. 7 in.

450. "*A Village Holiday*" of the olden time. F. GOODALL, R.A.
R.A. 1847. **Vn.**
In the sketch we have only attempted an indication of the composition. See also No. 451, on the same wall.

617. "*Bibliomania.*" W. Douglas, R.S.A. 2 ft. 10 in. × 4 ft. 2 in.
Interior of an old bookseller's shop; "Bibliomaniac conversing with Bibliopole." Painted 1852. Bequeathed by Jacob Bell.

No. 413. 2 ft. 10 in. × 4 ft. 4 in.

413. "*Peace.*" Sir E. Landseer. **Vn.**
(*See companion picture on next page.*)

In the centre of the north wall, well preserved under plate glass, is the popular picture—

No. 422. 5 ft. × 9 ft.

422. "*The Play Scene in Hamlet.*" D. Maclise. R.A. 1842. **Vn.**

"There is a play to-night before the king;
One scene of it comes near the circumstance
Which I have told thee of my father's death."—*Hamlet.*

Maclise was an exhibitor in the Royal Academy in 1829, when only nineteen years of age; he was made an R.A. in 1840, when he exhibited "*Malvolio and the Countess*," the picture sketched on p. 25.

His cartoons for the decoration of the Houses of Parliament can be seen at Westminster on Saturdays.

No. 414. 2 ft. 10 in. × 4 ft. 4 in.

414. "*War.*" Sir E. LANDSEER. **Vn.**

"*Peace*" and "*War*" were exhibited in the Royal Academy in 1846. The scene of the first is the coast near Dover. They are sketched by permission of Messrs. Graves and Co., the owners of the copyright.

Above Maclise's "*Hamlet*" is a large classical landscape, added to the National Gallery in February 1877.

No. 1029. 4 ft. 10 in. × 7 ft. 10 in.

1029. "*The Temple of Pæstum.*" WILLIAM LINTON.
Bequeathed by the painter, 1876.

Above Landseer's "*Peace*" is an interesting sea-piece by a Belgian painter—

815. "*Dutch Boats lying in the Roads of Flushing.*" P. J. CLAYS.
2 ft. 5 in. × 3 ft. 7 in. Painted 1870. Bequeathed by J. M. Parsons.

455. "*A Capuchin Friar.*" E. V. RIPPINGILLE. Study of a head in profile.
2 ft. 3 in. × 1 ft. 11 in. **Vn.**

Above Landseer's "*War*" are—

No. 444. 2 ft. 10 in. × 3 ft. 8 in.

444. "*Scene from 'Le Diable Boiteux.'*" A. L. Egg. R.A. 1844. **Vn.**

"Patricio and his two friends having breakfasted at a tavern, called for the reckoning, which amounted to fifty reals. As he had but thirty in his purse, he was forced to leave in pawn his rosary," &c.—Le Sage's *Devil on Two Sticks.*

451. "*The Tired Soldier*," resting at a roadside well. F. Goodall, R.A. 2 ft. 3½ in. × 3 ft. R.A. 1842. **Vn.**

No. 612. 3 ft. 3½ in. × 4 ft. 1½ in.

612. "*The Sacking of Basing House.*" C. Landseer. R.A. 1836.

"Basing House, in Hampshire, was stormed by Cromwell's soldiers on the morning of the 8th October 1645. The rooms and chambers in both houses, completely furnished, afforded the soldiers gallant pillage."—*Cromwelliana.*

Bequeathed by Jacob Bell.

601. "*Geraldine;*" a lady at her toilet; standing, half-length figure, life-size. Sir W. BOXALL, R.A.

3 ft. 9 in. × 2 ft. 8½ in. R.A. 1850. Presented by John Kenyon.

448. "*The Boat-house;*" a coast sketch. E. W. COOKE, R.A.

1 ft. 4½ in. × 1 ft. 8½ in. **Vn.**

No. 436. 1 ft. 11½ in. × 2 ft. 11½ in.

436. "*Cattle, early morning.*" T. S. COOPER, R.A.

The Cumberland hills, mist clearing off. R.A. 1847. **Vn.**

456. "*Council of War at Courtray.*" L. HAGHE. Water-colour drawing; dated 1839. 2 ft. 6 in. × 3 ft. 2 in. **Vn.**

"The council seated at a table in an apartment in the Town Hall, Courtray, with richly carved chimney-piece."

In the centre of the north-east corner is—

605. "*The Defeat of Comus.*" Sir E. LANDSEER. 2 ft. 10 × 5 ft. 6 in.

". . . . Comus,
Deep skill'd in all his mother's witcheries;
And here to every thirsty wanderer
By sly enticement gives his baneful cup,
With many murmurs mix'd, whose pleasing poison
The visage quite transforms of him that drinks,
And the inglorious likeness of a beast
Fixes instead . . . ."

—Milton's *Comus.*

Group of figures in a wood; women with the heads of beasts. A sketch painted for the Queen in 1843 for a fresco in the summer-house of the garden of Buckingham Palace. Bequeathed by Jacob Bell.

426. "*Going into School;*" also called "*The Truant.*" T. WEBSTER. R.A. 1836. **Vn.**

No. 426. 1 ft. 5 in. × 1 ft. 2½ in.

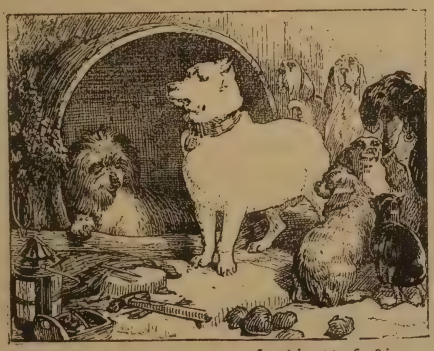
Next, a fine architectural subject—

400. "*Interior of Burgos Cathedral, North Transept.*" D. ROBERTS. 1 ft. 8½ × 11½ in. Painted 1835. **Vn.**

Above is—

611. "*The Pillaging of a Jew's House*" in the reign of Richard I. C. LANDSEER. 4 ft. 10½ in. × 6 ft. 5 in. R.A. 1839.

The remaining pictures in Gallery I. are four well-known works by Sir E. Landseer; the first three bequeathed to the nation by Jacob Bell.



No. 608. 3 ft. 7½ in. × 4 ft. 8 in.

608. "*Alexander and Diogenes.*" Sir E. LANDSEER. R.A. 1848.

603. "*The Sleeping Bloodhound.*" Sir E. LANDSEER. 3 ft. 3 in. × 4 ft. 1 in. B.I. 1835.

"'Countess,' the hound here represented, sleeping on the top of a balustrade at Wandsworth, one Sunday evening, fell a height of twenty-three feet, and died on the same evening. On the next morning she was carried to St. John's Wood, in the hope that Sir E. Landseer would make a sketch of her as a reminiscence of an old favourite." This Landseer did, and painted the picture in four days. (See Official Catalogue.)

On the next page is a portrait of "Old Betty," a bay mare belonging to Mr. Bell, "standing in a way peculiar to her, without a halter, as she would not tolerate one."

No. 606. 4 ft. 8 in. × 3 ft. 8 in.

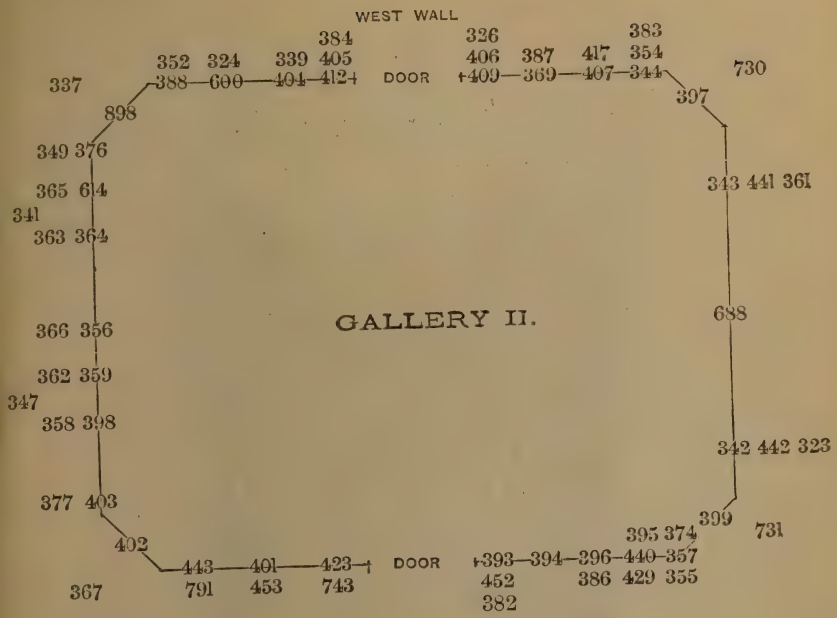
606. "*Shoeing the Bay Mare.*" Sir E. LANDSEER. R.A. 1844.

The last picture is historically interesting, representing as it does the field of Waterloo and the familiar figure of the 'old Duke' on horseback, conversing with the Duchess of Wellington, then Marchioness of Douro.

415. "*A Dialogue at Waterloo.*" "But 'twas a famous victory." Sir E. LANDSEER. 6 ft. 3 in. × 12 ft. 7½ in. R.A. 1850. **Vn.**

The Duke is supposed by the painter to quote the following lines from Southey's 'Battle of Blenheim':—

"And everybody praised the Duke,
Who such a fight did win.
'But what good came of it at last?'
Quoth little Peterkin.
'Why, that I cannot tell,' said he,
'But 'twas a famous victory.'"



Gallery II.—British School. Period, 1830–1860.

No. 423. 2 ft. 5 in. × 4 ft. 1 in.

Olivia. "How now, Malvolio?"
Malvolio. "Sweet lady, ho, ho!"

(*See next page.*)

423. "*Malvolio and the Countess.*" D. MACLISE. R.A. 1840. **Vn.**

A set scene from 'Twelfth Night;' trim cut hedges, marble pavement, peacocks' plumes, and lilies. Malvolio, in yellow stockings, salutes the Countess.

743. "*Portrait of Dr. Brewster.*" Sir J. W. GORDON, President of the Royal Scottish Academy. Painted in 1864. 4 ft. 1½ in. × 3 ft. 3½ in.

No. 401. 4 ft. 8 in. × 3 ft. 8 in.

401. "*Chancel of Church of St. Paul, Antwerp.*" D. ROBERTS. Painted 1848. **Vn.**

A fine example of this painter, of which our sketch conveys a general idea. See also No. 400, in Gallery I.

453. "*Interior of a Highland Cottage.*" ALEXANDER FRASER. 2 ft. 3½ in. × 2 ft. 11 in. **Vn.**

791. "*The Nun;*" half-length life-size. H. W. PICKERSGILL. 2 ft. 11 in. × 2 ft. 3 in. Presented by the painter in 1868.

443. "*Fruit;*" pine-apple, grapes, melon, and wicker basket. GEORGE LANCE. 2 ft. 4 in. × 3 ft. B.I. 1848. **Vn.**

There are three examples of Lance; the two others, Nos. 441 and 442, are on the north wall of this room.

Next are two Leslies—

No. 402. 4 ft. × 5 ft.

402. "*Sancho Panza in the Apartment of the Duchess.*" C. R. LESLIE.

"A repetition, with some alterations, of a picture painted in 1823, for Lord Egremont." R.A. 1844. **Vn.**

403. "*Uncle Toby and Widow Wadman*" in the sentry-box. C. R. LESLIE. R.A. 1831. **Vn.**

"'I protest, Madam,' said my uncle Toby, 'I can see nothing whatever in your eye.'

"'It is not in the white,' said Mrs. Wadman. My uncle Toby looked might and main into the pupil."

Said to be a "portrait of Bannister, the comedian;" the quotation from 'Tristram Shandy' indicates the *motif* of the picture, which has often been misunderstood.

No. 403. 2 ft. 8 in. × 1 ft. 10 in.

367. "*The Infant Bacchus.*" Sir M. A. SHEE. Life-size nude figure of child with grapes. 2 ft. 3½ in. × 2 ft. 11½ in. **Vn.**

377. "*Falstaff and Mistress Ford.*" GEORGE CLINT.
2 ft. 5 in. × 2 ft. **Vn.**

"The scene represents a room in Ford's house, the moment when Mrs. Page goes to hide, and Falstaff enters and finds Mrs. Ford alone."

The only work by this artist.

398. "*Haidée;*" a Greek girl; bust, life-size. Sir C. EASTLAKE.
2 ft. 1 in. × 1 ft. 8 in. R.A. 1831.

The south wall is principally occupied by a group of Ettys. In the centre are the graceful lines and gay colouring of—

No. 356. 5 ft. 2 in. × 3 ft. 10 in.

356. "*Youth on the Prow and Pleasure at the Helm.*" WM. ETTY.
R.A. 1832. **Vn.**

"Fair laughs the morn, and soft the Zephyr blows,
While, proudly riding o'er the azure realm,
In gallant trim the gilded vessel goes,
Youth on the prow, and Pleasure at the helm."
GRAY.

On the left are—

362. "*Christ appearing to Mary Magdalen.*" WM. ETTY.
1 ft. 2½ in. × 2 ft. ¾ in. B.I. 1834. **Vn.**

358. "*The Imprudence of Candaules, King of Lydia.*" Wm. Etty.
1 ft. 5¾ in. × 1 ft. 10 in. **Vn.**

359. "*The Lute Player.*" Wm. Etty. R.A. 1833. **Vn.**

No. 359. 2 ft. × 1 ft. 8½ in.

On the right are—

364. "*Window in Venice during a Festa.*" Wm. Etty.
1 ft. 11½ in. 1 ft. 7½ in.
R.A. 1831. **Vn.**

363. "*The Duet.*" Wm. Etty.
R.A. 1838. **Vn.**

365. "*The Magdalen.*" Half-length figure. Wm. Etty.
1 ft. 7 in. × 1 ft. R.A. 1842. **Vn.**

No. 363. 1 ft. 7 in. × 1 ft. 3 in.

614. "*The Bather;*" "at the doubtful breeze alarmed," standing knee-deep in a pool. Wm. Etty.
2 ft. 1½ in. × 1 ft. 7½ in. R.A. 1844.

A delicately finished cabinet picture, on the line. And, last of this richly coloured company, hung above "*Youth on the Prow*," is—

366. "*Female Bathers surprised by a Swan.*" Wm. Etty.
Circular; 3 ft. 2½ in. diameter. R.A. 1841. **Vn.**

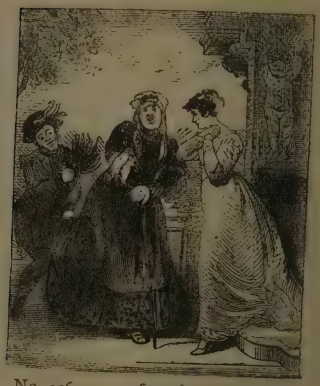
The two following landscapes, hung aloft, may here be noticed together:—

347. "*Dutch Ferry*," peasants waiting the return of the passage boat. Sir A. W. Callcott. 2 ft. 2 in. × 3 ft. 1 in. R.A. 1834. **Vn.**

341. "*Coast Scene.*" Waiting for the boats. Sir A. W. Callcott.
2 ft. 3½ in. 2 ft. 11 in. **Vn.**

A jetty and sea-wall, with a few figures and horses; low water.

Next, on the line, is one of two pictures by H. P. Briggs; paintings more noticeable for dramatic interest than for colour.



No. 376. 2 ft. 11 in. × 2 ft. 3½ in.

"O honey nurse, what news?
Hast thou met with him? . . . .
Nay, come, I pray thee, speak; good, good nurse, speak."
Romeo and Juliet, act ii. scene 5.

376. "*Juliet and Nurse.*" H. P. BRIGGS. R.A. 1827. **Vn.**

349. "*The Flower Girl.*" Portrait of the artist's daughter, with jet-black ringlets, in Florentine costume. H. HOWARD.
3 ft. 2 in. × 2 ft. **Vn.**

Howard was Secretary to the Academy in 1811, and Professor of Painting in 1833. He exhibited 257 works in the Royal Academy.

The south-west corner of this room is occupied by a large landscape—

898. "*Lord Byron's Dream.*" Sir C. EASTLAKE.
3 ft. 9 in. × 5 ft. 6 in. R.A. 1829.

Ruined pillars, cypresses, mountains, a distant view of sea, and—

". . . By his sleeping side
Stood camels grazing, and some goodly steeds
Were fastened near a fountain; and a man
Clad in a flowing garb did watch the while,
While many of his tribe slumbered around."

The two other pictures by Eastlake, Nos. 397 and 399, are in the corners of this room. Above is—

337. "*Cupid Disarmed.*" W. HILTON.
2 ft. 4½ in. × 2 ft. 11 in. R.A. 1828. **Vn.**

Cupid struggling with a nymph who has seized his bow.

388. "*Le Chapeau de Brigand.*" THOMAS UWINS. R.A. 1843. **Vn.**

Uwins exhibited, in his time, 102 pictures in the Royal Academy. He was keeper of the National Gallery from 1847 to 1855.

See also Nos. 387 and 730, on the same wall.

No. 388. 2 ft. 5 in. × 1 ft. 9½ in.

No. 600. 1 ft. 7½ in. × 1 ft. 6 in.

600. "*The Blind Beggar.*" J. L. DYCKMANS. Painted at Antwerp, 1853. The artist's only work. Bequeathed by Miss Jane Clark.

352. "*The Prawn Catchers.*" WM. COLLINS.
1 ft. 3½ in. × 1 ft. 10½ in. R.A. 1831. **Vn.**

Boys on the sands, fishing at low water; village in the background.

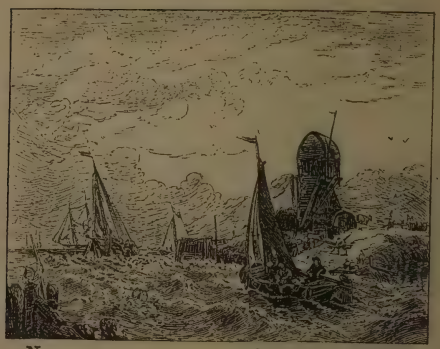
See also No. 351, in Gallery III.

324. "*Dowager Countess of Darnley.*" Sir THOMAS LAWRENCE. Unfinished portrait. **Vn.**

No 324. 2 ft. × 1 ft. 8 in.

Next should be noticed two of the four works by Stanfield; the first a large canvas, on the line, representing Dutch shipping, wind, and tide; a painting full of movement and reality, of which our sketch gives a slight idea.

404. "*Entrance to the Zuyder Zee.*" CLARKSON STANFIELD. (*Sketched on next page.*) R.A. 1844. **Vn.**



No. 404. 3 ft. 3½ in. × 4 ft. 1½ in.

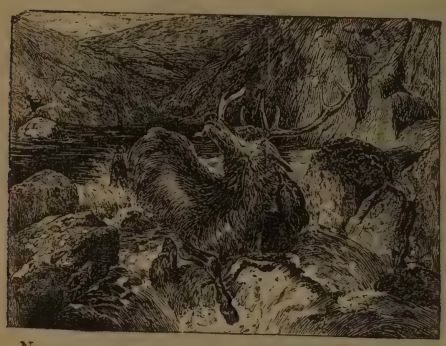
And above, near the door—

405. "*The Battle of Trafalgar.*" CLARKSON STANFIELD.
1 ft. 3½ in. × 2 ft. 7½ in. Painted 1833. **Vn.**

A sketch for the large picture in the United Service Club; representing the victory of Lord Nelson over the combined French and Spanish fleets, October 21, 1805.

339. "*Wood Nymph;*" a study. THOMAS PHILLIPS.
2 ft. 3 in. × 2 ft. 11 in. **Vn.**

Phillips' principal works were portraits. He succeeded Fuseli as Professor of Painting in the Academy in 1825, and exhibited 339 pictures. His only other work here is a portrait of Wilkie, No. 183, on the west wall of Gallery III.

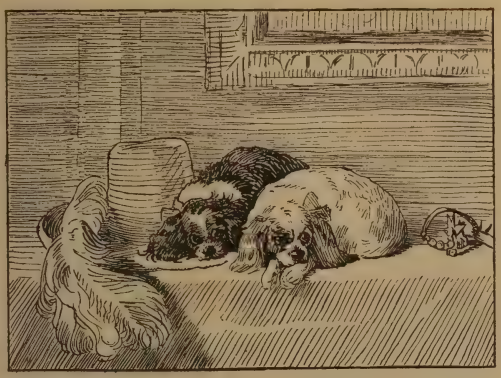


No. 412. 2 ft. 3½ in. × 2 ft. 11½ in.

384. "*The Philosopher*" (called also "*Galileo and Archimedes*"). HENRY WYATT. A fancy portrait.
2 ft. 6 in. × 2 ft.
R.A. 1832. **Vn.**
See also No. 383, on the same wall.

412. "*The Hunted Stag.*" Sir E. LANDSEER.
R.A. 1833. **Vn.**
Sketched by permission of Messrs. H. Graves & Co.

[*Entrance to Gallery I.*]



No. 409. 2 ft. 3½ in. × 2 ft. 11½ in.

409. "*Spaniels, King Charles' Breed.*" Sir E. LANDSEER. B.I. 1845. **Vn.**

The two pet spaniels with blue ties which belonged to Mr. Vernon.

326. "*Portrait of Miss Stephens*" (a singer at Covent Garden Theatre, afterwards Countess of Essex). J. JACKSON.
2 ft. 5 in. × 2 ft. ½ in. R.A. 1822. **Vn.**

The two remaining landscapes by Stanfield are here near together.

406. "*The Lake of Como.*" CLARKSON STANFIELD. Painted in 1826.
1 ft. 6½ in. × 2 ft. 6¼ in. **Vn.**

No. 407. 2 ft. × 2 ft. 11½ in.

407. "*The Canal of the Giudecca.*" CLARKSON STANFIELD.
Painted 1836. **Vn.**

369. "*The Prince of Orange, afterwards William III., landing at Torbay;*" November 5, 1688. J. M. W. TURNER.
2 ft. 11½ in. × 3 ft. 11½ in. R.A. 1832. **Vn**

This fine picture, painted in 1832, may be noticed in connection with Galleries IV. and VI., which are entirely filled with Turner's works. Above the Turner, contrasting strangely in colour and treatment, but redolent of purple grape and rich fruits of the South, is—

No. 387. 2 ft. 5½ in. × 4 ft. 11½ in.

387. "*The Vintage.*" T. UWINS. R.A. 1848. **Vn.**

Next are four, not very important, figure subjects—

417. "*A Syrian Maid;*" contemplating flowers. H. W. PICKERSGILL. Half-length, life-size. 2 ft. 11 in. × 2 ft. 3½ in. R.A. 1837. **Vn.**

383. "*Vigilance;*" a girl asleep on a sofa; a dog awake. H. WYATT.
1 ft. 1½ in. × 11½ in. R.A. 1836. **Vn.**

354. "*The Window;*" a Dutch girl looking out of window. G. S. NEWTON. 1 ft. 3 in. × 11 in. B.I. 1829. **Vn.**

344. "*The Benighted Traveller;*" a barefooted wanderer with a child on his back. Sketch for picture in R.A. 1832. Sir A. W. CALLCOTT.
6 in. × 5 in. **Vn.**

397. "*Christ lamenting over Jerusalem.*" Sir C. EASTLAKE. R.A. 1841. A repetition of a picture exhibited in R.A. 1841. **Vn.**

No. 397. 3 ft. 2 in. × 4 ft. 10½ in.

Above is—

730. "*Sir Guyon fighting for Temperance.*" THOMAS UWINS. 2 ft. 4 in. × 3 ft. 6 in. R.A. 1849. Bequeathed by Apsley Pellatt.

Nearly the whole of the north wall (on which there is no work of great interest) is occupied with one canvas—

No. 688. 10 ft. 8 in. × 15 ft. 10 in.

688. "*Landscape with Cattle.*" Life-size. JAMES WARD. B.I. 1823.

This painting was undertaken in emulation, it is said, of Paul Potter's large picture of a bull, at the Hague. It was purchased from the painter's son, Mr. G. R. Ward, in 1862, for £1500.

On the left are three small subjects, almost eclipsed by the foregoing—

343. "*The Wooden Bridge.*" Sir A. W. CALLCOTT. 9 in. × 1 ft. **Vn.**

441. "*A Basket of Fruit;*" pine-apple and bird's nest. G. LANCE.
1 ft. 6½ in. × 1 ft. 8½ in. B.I. 1834. **Vn.**

361. "*Study for a Head of Christ.*" WILLIAM ETTY.
1 ft. 6¾ in. × 1 ft. 2½ in. **Vn.**

On the right—

342. "*Landscape with Cattle.*" Sir A. W. CALLCOTT.
6 in. × 1 ft. 1 in. **Vn.**

No. 442. 1 ft. 5 in. × 1 ft. 7 in.

442. "*Red Cap.*" G. LANCE. B.I. 1847. **Vn.**

323. "*The Raffle for the Watch.*" Scene in a country public-house. E. BIRD.
1 ft. 8 in. × 1 ft. 11½ in. **Vn.**

No. 399. 4 ft. 2 in. × 3 ft. 4 in.

731. "*Loch-an-Eilan, Inverness-shire.*" Rev. J. THOMSON.
2 ft. 10 in. × 4 ft. 4 in.
Painted 1855. Bequeathed by Mrs. L. Thomson.

374. "*The Column of St. Mark, Venice.*" R. P. BONINGTON.
1 ft. 5½ in. × 1 ft. 2½ in.
B.I. 1826. **Vn.**

399. "*Escape of the Carrara Family from the Pursuit of the Duke of Milan, 1389.*" Sir C. EASTLAKE. R.A. 1850. **Vn.**

357. "*Study of a Man in Persian Costume.*" WILLIAM ETTY.
1 ft. 3½ in. × 11½ in. B.I. 1834. **Vn.**

355. "*Dull Reading.*" ANDREW GEDDES. 10 in. × 1 ft. 1 in. **Vn.**

Portrait of Terry, the actor, and his wife, the sister of Patrick Nasmyth. The only work by this artist.

440. "*The Gouty Angler.*" T. LANE.
1 ft. 4 in. × 1 ft. 10 in. **Vn.**

"An enthusiast, kept from the river banks by an attack of gout, is angling at home in a tub."

429. "*The Pathway to the Church.*" T. CRESWICK.
Painted 1839. **Vn.**

Landscape, with a girl in foreground; not a very good example of the painter.

No. 429. 1 ft. 11½ in. × 1 ft. 7½ in.

Next in order, interesting to students, for colour and technical qualities, are four excellent examples of Mulready; a painter who seldom completed more than one important work in a year. No. 394 is one of his earliest and No. 396 one of his latest works.

No. 395. 1 ft. 11½ in. × 1 ft. 8 in.

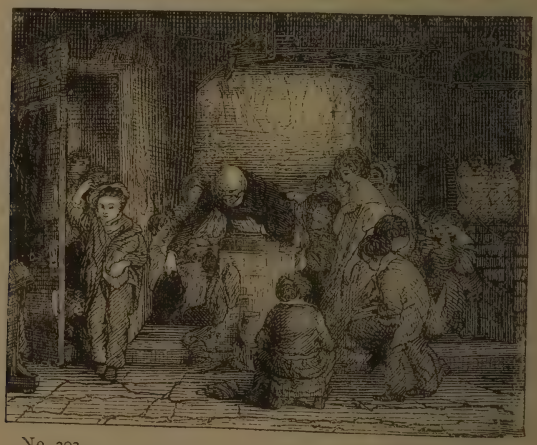
395. "*Crossing the Ford.*" WM. J. MULREADY. R.A. 1842. **Vn.**

No. 396. 2 ft. 6½ in. × 2 ft. ½ in.

396. "*The Young Brother.*" WM. J. MULREADY. R.A. 1857. **Vn.**

394. "*Fair-time.*" WILLIAM J. MULREADY.
2 ft. 7 in. × 2 ft. 2 in. R.A. 1809. **Vn.**

"Two tipsy men returning from the fair; one giving halfpence to some boys, the other dancing before the door of a cottage."



No. 393. 2 ft. ½ in. × 2 ft. 6 in.

393. "*The Last In.*" WILLIAM J. MULREADY. R.A. 1835. **Vn.**

Above No. 396 is—

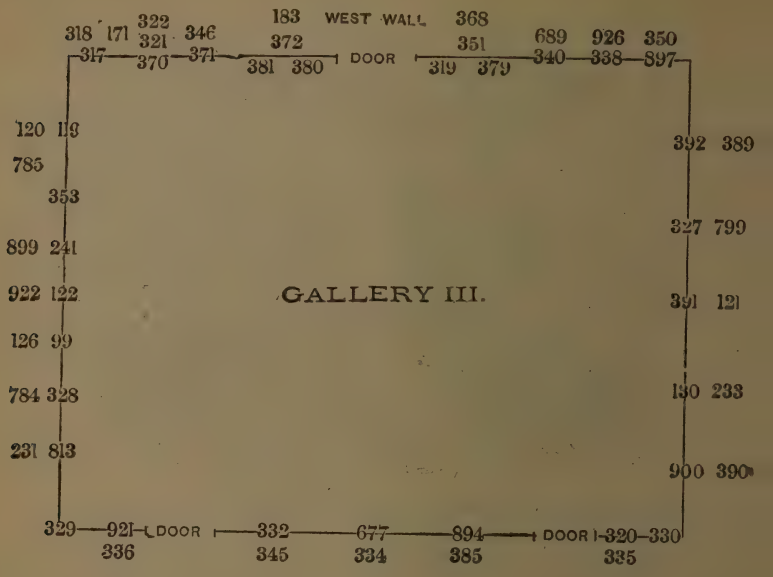
No. 385. 3 ft. 11½ in. × 5 ft. 6½ in.

386. "*The Council of Horses.*" JAMES WARD. R.A. 1848. **Vn.**
Horses in debate; illustrating Gay's fable.

382. "*Head of a Negro.*" Life-size. JOHN SIMPSON.
Circular; 1 ft. 10 in. diameter. **Vn.**

452. "*The Frugal Meal.*" J. F. HERRING. Painted in 1847. **Vn.**
The only work by this artist.

No. 452. 1 ft. 9½ in. × 2 ft. 5½ in.



Gallery III.—British School. Period, 1800–1840.

No. 99. 1 ft. 11 in. × 2 ft. 7 in.

In Gallery II. we have seen the Ettys and Mulreadys grouped together, as far as possible, for separate examination. In this gallery are paintings of a somewhat earlier date and in soberer qualities of

colour. Commencing with several Wilkies, which can be examined together, we find, on the left of the door leading from Gallery V.—

921. "*Sketch of Blind Man's Buff.*" Sir DAVID WILKIE.
1 ft. × 1 ft. 6 in. R.A. 1812. Bequeathed by Miss Bredel.

The large picture is in the Royal Collection.

329. "*The Bagpiper.*" A small half-length. Sir DAVID WILKIE.
10 in. × 8 in. B.I. 1813. **Vn.**

231. "*Portrait of Thomas Daniell,*" landscape painter and engraver. Sir DAVID WILKIE.
2 ft. 6 in. × 1 ft. 11½ in. Bequeathed by Miss M. A. Fuller.

328. "*The First Earring.*" Sir DAVID WILKIE.
2 ft. 5 in. × 1 ft. 11½ in. R.A. 1835. **Vn.**

One of Wilkie's later works; a mother "holding her child whilst she is having her ears pierced;" another record of the barbarous custom of boring ears for ornament.

In the centre of this wall is the popular "*Village Festival;*" we only give a general indication in the sketch.

No. 122. 3 ft. 1 in. × 4 ft. 2 in.

122. "*The Village Festival.*" Sir DAVID WILKIE.
Painted in 1811. Purchased by Parliament in 1824.

On either side of the above—

99. "*The Blind Fiddler.*" Sir DAVID WILKIE.
Painted in 1807. Presented by Sir G. Beaumont in 1826.

and— (*Sketched on opposite page.*)

No. 241. 1 ft. 11½ in. × 2 ft. 11½ in.

241. "*The Parish Beadle.*" Sir DAVID WILKIE.
Painted in 1822. Bequeathed by Lord Colborne.

The arrest of vagrants. A great contrast in style and treatment to his earlier and greater works.

The remaining pictures by Wilkie, Nos. 330, 894, and 332, are in this gallery, and No. 331 in Gallery V.*

Turning back to—

336. "*Study for the Head of a Monk.*" WILLIAM HILTON.
1 ft. 7½ in. × 1 ft. 2 in. **Vn.**

which may be noticed with Nos. 334 and 335, on the same wall, we come to—

813. "*Fishing Boats in a Stiff Breeze.*" J. M. W. TURNER.
2 ft. 3½ in. × 2 ft. 11¼ in. Bequeathed by J. M. Parsons in 1870.

An early work (1801), in the style of Vandevelde, a Dutch painter.

784. "*Portrait of William Siddons*" (husband of the actress). JOHN OPIE.
2 ft. 6 in. × 2 ft. 1 in.

See also the one other painting by this artist, "*Troilus and Cressida*," on the west staircase; p. 59.

126. "*Pylades and Orestes brought as Victims before Iphigenia.*" B. WEST.
3 ft. 4 in. × 4 ft. 2 in. Presented by Sir G. Beaumont in 1826.

An early work of this painter, containing thirteen figures.

922. "*A Child with a Kid.*" Sir T. LAWRENCE.
4 ft. 8 in. × 3 ft. 1½ in. Painted in 1800. Bequeathed by Lady G. Fane in 1875.

A strangely "mannered" portrait of the little Lady Georgina, aged five, standing by a stream with a tub of clothes, and a kid in the water near her.

* Wilkie's statue in marble by Joseph, with his palette let into the side of the pedestal, is at the foot of the west staircase.

899. "*Woody Landscape: View on the Nullah, Bengal.*" T. DANIELL.

3 ft. 2½ in. × 4 ft. 6 in. Painted in 1827. Bequeathed by Mrs. Mansfield.

Travellers crossing a bridge; built by the Sultan Sujah in the 17th century.

Returning to the line—

353. "*Yorick and the Grisette.*" G. S. NEWTON. R.A. 1830. **Vn.**

The interior of a hosier's shop; Yorick purchasing gloves.

No. 353. 2 ft. 5½ in. × 1 ft. 10¾ in.

"They were all too large; the beautiful grisette measured them one by one across my hand, it would not alter the dimensions."—Sterne's *Sentimental Journey.*

It is interesting here to note how the above custom, robbed of its picturesqueness, prevails in our own day.

No. 119. 2 ft. 6 in. × 3 ft. 4 in.

119. "*Landscape, with Jaques and the Wounded Stag,*" from Shakespeare's 'As You Like It,' act ii. Sir G. H. BEAUMONT, Bt.

"A woody landscape representing a scene in the Ardennes . . . . Jaques reclining under the shade of an oak in the foreground."

Painted in 1819. Presented by the Dowager Lady Beaumont, 1828.

785. "*Portrait of Mrs. Siddons*" (life-size). Sir T. LAWRENCE.
2 ft. 6 in. × 2 ft. 1 in. Bequeathed by her daughter, Mrs. Cecilia Combe, 1818.

120. "*Portrait of Nollekens*," sculptor. Sir W. BEECHEY.
2 ft. 6 in. × 2 ft. 1 in. Presented by the Rev. R. E. Kerrick.

Next are several examples of Stothard, which may be looked at together.

No. 317. 3 ft. 4 in. × 4 ft. 3 in.

317. "*A Greek Vintage;*" a dance in the vineyard. T. STOTHARD. R.A. 1821. **Vn.**

One of the most characteristic paintings by this artist. His illustrations to Rogers' poems and his picture of the "*Canterbury Pilgrims*" are amongst his best known works, early in this century.

318. "*A Woodland Dance;*" fête champêtre. T. STOTHARD.
1 ft. 10½ in. × 1 ft. 6 in. R.A. 1818. **Vn.**

321. "*Intemperance—Mark Antony and Cleopatra;*" with other figures. T. STOTHARD.

Sketch for a large picture; painted in 1802. 1 ft. 8 in. × ft. in. **Vn.**

322. "*A Battle;*" men and horses. A sketch. T. STOTHARD.
1 ft. 11 in. × 2 ft. 2 in. **Vn.**

See also Nos. 319 and 320 (an excellent example), both in this room.

Above the "*Greek Vintage*" we have passed a living portrait of the architect of the Bank of England, and founder of the Soane Museum in Lincoln's Inn Fields, who died in 1837.

171. "*Portrait of Sir John Soane, Knt.*" J. JACKSON.
2 ft. 6 in. × 2 ft. 1 in. Presented by the British Institution, 1839.

See also Nos. 326 and 124, by the same artist.

Next are three Turners, painted in his "second style," which should be examined in connection with his other works in Gallery IV. and Gallery VI.

370. "*Venice, the Dogana, Ducal Palace, &c.*" J. M. W. TURNER.
1 ft. 8 in. × 2 ft. 8 in. R.A. 1833. **Vn.**

No. 371. 3 ft. 5½ in. × 5 ft. 4½ in.

371. "*Lake Avernus, the Fates and the Golden Bough.*" J. M. W. TURNER. R.A. 1834. **Vn.**

372. "*Venice; the Canal of the Giudecca.*" J. M. W. TURNER.
2 ft. × 3 ft. R.A. 1834. **Vn.**

346. "*Entrance to Pisa from Leghorn.*" Sir A. W. CALLCOTT.
3 ft. 6½ in. × 5 ft. 4½ in. R.A. 1833. **Vn.**

View on the Arno, with a portion of the quay and ancient tower.

183. "*Portrait of Sir David Wilkie.*" Half-length, life-size. THOMAS PHILLIPS.
3 ft. 3 in. × 2 ft. 2 in. Painted in 1829. Presented by the painter in 1841.

Two small pictures hung below are the only, but excellent, examples of the painter.

380. "*A Cottage,*" formerly in Hyde Park. P. NASMYTH.
11½ in. × 1 ft. 3 in. Painted about 1807. **Vn.**

381. "*The Angler's Nook;*" a woody landscape, with a man fishing in a brook. P. NASMYTH. 11½ in. × 1 ft. 3 in. **Vn.**

[*Entrance to Gallery II.*]

319. "*Cupid caressed by Calypso and her Nymphs.*" T. STOTHARD. 1 ft. 3½ in. × 1 ft. R.A. 1814. **Vn.**

No. 351. 2 ft. 3½ in. × 2 ft. 11½ in.

351. "*As Happy as a King.*" W. COLLINS. **Vn.**

A repetition of the picture in the R.A. 1836. The above slight sketch may recall the movement and vivacity of the original.

368. "*Portrait of Thomas Morton,*" dramatist. Bust, life-size. Died March 28, 1838. Sir M. A. SHEE. 2 ft. 6 in. × 2 ft. 1 in. **Vn.**

No. 379. 1 ft. 2 in. × 1 ft. 8½ in.

379. "*Landscape, two Lycian Peasants.*" W. J. MULLER. Painted in 1839. **Vn.**

The only work of an artist who was distinguished at an early age for his sketches of Eastern life.

Near the above are collected three examples of Crome (Old Crome), painted between 1807 and 1818, including the well-known—

689. "*Mousehold Heath, near Norwich;*" an extensive view of undulating moorland. JOHN CROME. 3 ft. 7 in. × 5 ft. 11 in. Purchased at the International Exhibition, 1862, for £420.

926. "*The Windmill;*" another fine view near Norwich. JOHN CROME.
3 ft. 7 in. × 3 ft. Purchased from the Lewis fund, in 1875, for £231.

897. "*A View at Chapel Fields, Norwich;*" an avenue with figures and cattle. JOHN CROME.
2 ft. 5 in. × 3 ft. 7 in. Bequeathed by H. F. Chorley in 1872.

No. 340. 3 ft. 7 in. × 4 ft. 9 in.

340. "*Dutch Peasants returning from Market.*" Sir A. W. CALLCOTT. R.A. 1834. **Vn.**

No. 338. 2 ft. 10 in. × 3 ft. 7½ in.

338. "*The Meeting of Abraham's Servant with Rebekah at the Well.*" W. HILTON. R.A. 1833. **Vn.**

No. 350. 2 ft. 11½ in. × 2 ft. 3½ in.

350. "*The Dead Robin.*" H. THOMSON. R.A. 1809. **Vn.**
The only picture by this artist, who exhibited 76 pictures in the Academy between 1800 and 1825.

In the centre of the north wall is a large battle picture, with figures on a small scale—

391. "*Battle of the Borodino;*" September 8, 1812. "To the right, Napoleon, dismounted, is watching the result of an attack made on the great redoubt of the Russians." G. JONES.
4 ft. × 7 ft. R.A. 1829. **Vn.**

On the same wall are three smaller works by the same artist—

No. 390. 2 ft. 5½ in. × 2 ft.

389. "*The Burning Fiery Furnace.*" Nebuchadnezzar, pointing to Shadrach, Meshek, and Abednego, walking in the furnace. G. JONES.
2 ft. 11½ in. × 2 ft. 3½ in.
R.A. 1832. **Vn.**

392. "*Town Hall, Utrecht.*" G. JONES.
3 ft. × 2 ft. 4 in. Painted in 1829. **Vn.**

390. "*Lady Godiva,*" preparing to ride through Coventry. G. JONES. R.A. 1833. **Vn.**

No. 800, "*The Relief of Lucknow,*" the remaining picture by this artist, will be found at the bottom of the west staircase, near the entrance door.

In prominent positions on this wall are the two well known landscapes by Constable, which we have sketched on the next page.

327. "*The Valley Farm.*" View of a farmhouse on the bank of the Stour, near East Bergholt, Suffolk. JOHN CONSTABLE.

R.A. 1835. **Vn.**

No. 327. 4 ft. 9½ in. × 4 ft. 1 in.

No. 130. 4 ft. 8 in. × 4 ft.

130. "*The Cornfield.*" English landscape, with a cornfield seen between two groups of trees; shepherd boy and sheep by a stream in the foreground. JOHN CONSTABLE.

Painted in 1826; purchased for the National Gallery, in 1837, by an association of gentlemen.

Three other pictures are ranged above—

799. "*Portrait of a Lady as Hebe.*" Half-length, life-size. B. WEST. 4 ft. 2 in. × 3 ft. 3½ in. Bequeathed by her daughter, Miss H. Worrell.

121. "*Cleombrotus ordered into Banishment*" by Leonidas II., King of Sparta. B. WEST.

An early work; a composition of thirteen small figures.

4 ft. 6 in. × 6 ft. R.A. 1770. Presented, in 1827, by W. Wilkins.

233. "*Portrait of the Right Hon. William Pitt.*" Large half-length. Died January 23, 1806. J. HOPPNER.

4 ft. 8 in. × 3 ft. 8 in. Presented by Mr. G. Moffatt.

Next, on the line, is another work by Hoppner—

900. "*Portrait of the Countess of Oxford.*" J. HOPPNER.
2 ft. 6 in. × 2 ft. Painted 1797. Bequeathed by her daughter, Lady Langdale.

His remaining portrait (No. 133) is in Gallery VIII.

330. "*A Woody Landscape.*" Sir D. WILKIE.
9 in. × 9 in. Painted in 1822. **Vn.**

320. "*Diana and her Nymphs bathing.*" T. STOTHARD.
An excellent example of the painter.
1 ft. 8 in. × 2 ft. R.A. 1816. **Vn.**

335. "*Study for the Head of a Monk.*" W. HILTON.
1 ft. 7½ in. × 1 ft. 2 in. **Vn.**

Should be noticed in connection with No. 336 (same subject) and—

334. "*Study of a Head for Edith.*" W. HILTON.
1 ft. 7⅜ in. × 2 ft. 1½ in.

All three on the east wall.

[*Entrance to Gallery IV.*]

No. 894. 4 ft. ½ in. × 5 ft. 4½ in.

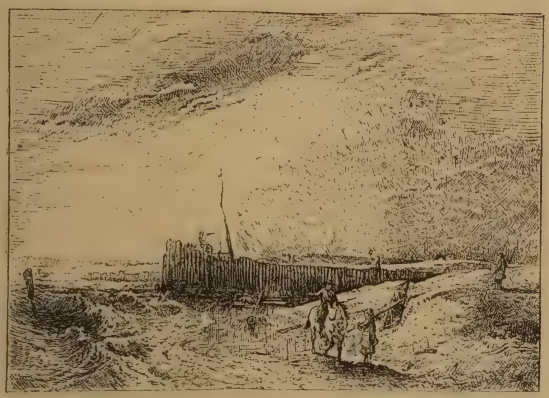
894. "'*John Knox preaching*" before the Lords of the Congregation, in the church of St. Andrew, Fifeshire, June 10, 1559. Sir D. WILKIE. R.A. 1832. Purchased in 1871.

385. "*Lake and Tower, De Tabley Park.*" JAMES WARD. Cattle in foreground. 3 ft. × 4 ft. 4 in. Painted in 1814. **Vn.**

In the centre is a prominent portrait, full-length, life-size—

677. "*Portrait of Lewis, the Comedian;*" as the Marquis, in the 'Midnight Hour.' Sir M. A. SHEE. 7 ft. 9 in. × 4 ft. 9 in. R.A. 1792. Bequeathed, with a sum of money, by the actor's youngest son in 1849.

Near the foregoing is an early, and excellent, landscape by Sir A. W. Callcott—



No. 345. 3 ft. 5½ in. × 4 ft. 6½ in.

345. "*The Old Pier, Little Hampton.*" Sir A.W. CALLCOTT. R.A. 1812.

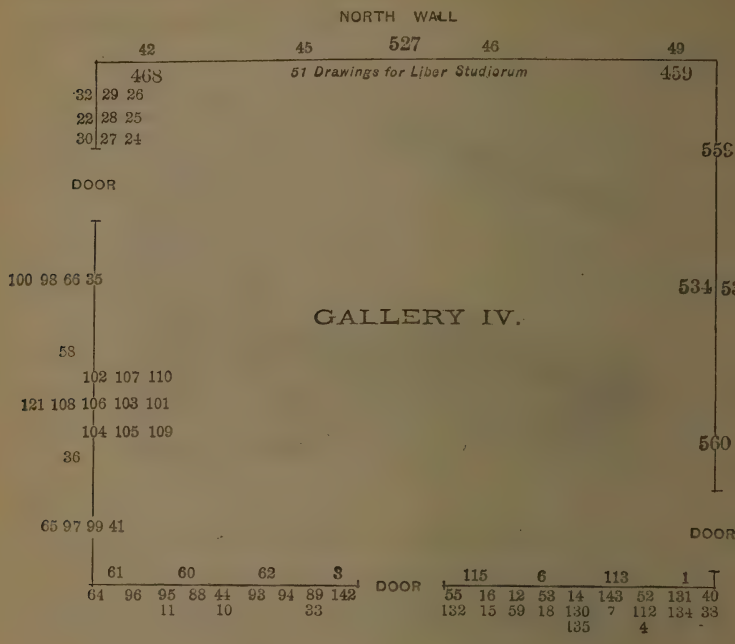
And last—

332. "*Peep-o'-Day Boy's Cabin;*" west of Ireland. Sir D. WILKIE.

We commenced this gallery with the early Wilkies; we end it with a later work in his changed manner, to which our sketch scarcely does justice.*

No. 332. 4 ft. 1 in. × 5 ft. 8 in.

* Standing now at the door of Gallery V., which contains another Wilkie, also the works of Smirke, Haydon, Gilbert Stuart, &c., we would recommend its examination next, taking Galleries IV. and VI., the two Turner rooms, together.



Gallery IV.—Selection of Turner's Drawings, Sketches, &c. Period, 1790–1850.

The collection of Turner's works in the National Gallery consists of 100 oil paintings and about 1000 drawings and sketches.

In this small, well-lighted gallery are arranged Turner's first, and six of his later, paintings, also several frames of sketches and water-colours, including fifty-one sepia drawings for the *Liber Studiorum*. The arrangement may still be regarded as temporary, as the majority of his sketches are not yet exhibited to the public.*

* Mr. Ruskin, in his 'Catalogue of Sketches and Drawings by J. M. W. Turner' (now out of print), points out that many of Turner's sketches, and especially his finished drawings, should never be exposed in frames. "The right way to think of them is," he says, "as forming a precious manuscript which must not be rashly exposed or handled; but which may always be examined without restriction by those who are seriously intended."

For the convenience of students, we have given the catalogue number, and shown *the position on the walls of every sketch* in this room; their titles will be found at the end of the Official Catalogue. The large figures on the plan indicate the oil paintings, referred to on the next page.

On the south wall are a number of miscellaneous sketches, pencil, water-colour, &c., framed together, of which No. 44, "*Folkestone from the Sea*," is one of the finest. In the centre of the west wall are some beautiful sketches made in Rome in 1819, Nos. 102–110; and, on either side, two early water-colour drawings, Nos. 35 and 41. Other miscellaneous sketches and drawings are on the same wall; also on the north side, where are fifty-one drawings in sepia for the *Liber Studiorum*, or 'Book of Studies.' They are well placed for examination, where possessors of Turner's etchings can compare them with the originals, to the advantage, often, of the former.

The oil paintings on this wall are—

459. "*Moonlight; a Study at Millbank.*" Turner's first picture; painted at the age of 22. 11½ in. × 1 ft. 3½ in. R.A. 1797.

468. "*View on Clapham Common.*" 1 ft. × 1 ft. 5 in. Painted about 1802.

527. "*Venice: the Bridge of Sighs.*" 2 ft. × 3 ft. R.A. 1840.

On the east wall are two very beautiful, unfinished, works—

559. "*Petworth Park.*" 2 ft. 1 in. × 4 ft. 8 in. Painted 1829.

560. "*Chichester Canal.*" 2 ft. 1 in. × 4 ft. Painted 1829.

And, in the centre—

534. "*Approach to Venice.*" R.A. 1843.

No. 534. 2 ft. × 3 ft.

"The path lies o'er the sea invisible."

535. "*The 'Sun of Venice' going to Sea.*" A Venetian fishing-boat putting out to sea; in glow of sunrise. 2 ft. × 3 ft. R.A. 1843.

These last, though full of originality and power, were painted when Turner was approaching what has been called his "period of decline"; at a time, remembered by many, when visitors to the Academy remarked with regret how the hand and memory of the artist were beginning to fail.

After examining Gallery VI. (the Turner gallery), we should turn back to these Venetian pictures, so full of atmosphere, beauty, and light; for, with all their vagueness, they seem best to express the painter's mind. As the brilliant "Sol di Venizia" spreads her sails to the wind, we may see the painter take his last poetic flight. Thenceforth "the path lies o'er the sea invisible."

In the doorway leading from Gallery IV. to Gallery VI. are—

562. "*Harvest Home.*" An unfinished sketch in oils. 3 ft. × 4 ft.

465. "*Mountain Scene,*" with castle. 1 ft. 5 in. × 1 ft. 8½ in. Painted about 1800.

469. "*Sea Piece;*" a vessel stranded near a jetty. 11 in. × 7½ in.

526. "*The New Moon;*" sunset near Margate. 2 ft. 1 in. × 2 ft. 7 in. R.A. 1840.

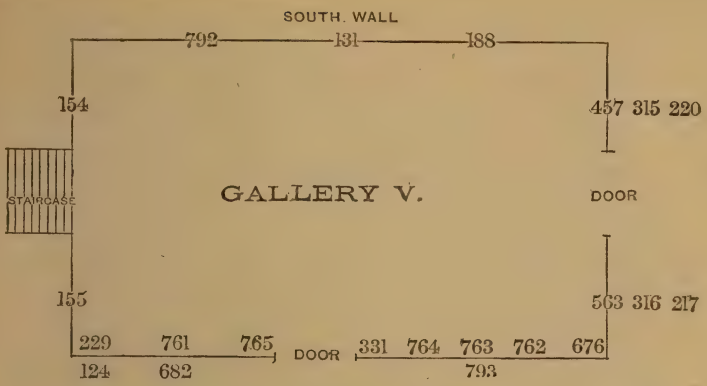
475. "*View of a town.*" A sketch in oils. 9½ in. × 13 in.

37. "*Funeral of Sir Thomas Lawrence.*" Water-colour.

Here is also a silhouette, said to be a good likeness, of Turner, taken by stealth when on one of his voyages to Margate; September 23, 1838.

Turner's remaining pictures are in Gallery VI., excepting No. 479, "*The Sun rising in a Mist,*" and No. 498, "*Dido building Carthage,*" which will be found in Gallery IX.; having been bequeathed by him to the nation on condition that they should be hung between two Claudes.

P.S.—A few of Turner's pictures (mentioned in the Official Catalogue) are omitted from these "NOTES," because they are not upon the walls; many of his drawings and sketches are not yet exhibited, but they are at Trafalgar Square, and can be seen, we believe, by students, on application to the keeper of the Turner Collection.



Gallery V.—British School. Period, 1790–1860.

In the centre of the south wall of Gallery V., which is in fact the vestibule, or entrance from the staircase to the larger rooms, is—

No. 131. 9½ . × 14 ft.

131. "*Christ Healing the Sick in the Temple.*" BENJAMIN WEST.

Figures nearly life-size, in smooth conventional lines; the accepted type of Eastern colour and character fifty years ago. This picture attracted great crowds on its first exhibition in London.

Presented by the British Institution, 1826.

On either side are two familiar works, each nearly life-size—

792. "*A Woodman and his Dog in a Storm.*" T. BARKER.

7 ft. 9 in. × 4 ft. 10½ in. Presented by R. E. Lofft.

Full-length, life-size. A copy of this picture in needlework may be remembered at Miss Linwood's Gallery in Leicester Square. More graceful, but not less popular in its day, was—

188. "*Portrait of Mrs. Siddons.*" Sir T. Lawrence.
8 ft. 2½ in. × 4 ft. 8½ in.

Full-length, life-size, in black high-waisted robe; her arms bare to her shoulders, and the black curtains of her hair brought down over her brows. Thus we see her painted in Harlowe's pictures. In Gainsborough's portrait, No. 683, on p. 75, we have a different rendering.
Presented by Mrs. Fitzhugh in 1843.

No. 457. 2 ft. ¾ in. × 1 ft. 8¼ in.

457. "*The Surprise.*" Claude Marie Dubufe.
R.A. 1828. **Vn.**

The only example by this artist; much esteemed by students for its colour and technical qualities.

315. "*The Installation of the Order of the Garter.*" Benjamin West.
1 ft. 6½ in. × 1 ft. 9½ in. **Vn.**

A small sketch, above the foregoing.

220. "*Portrait of John Hall,*" engraver. Gilbert Stuart.
3 ft. × 2 ft. 4 in. Presented by Messrs. Graves and Co., 1850.

An interesting portrait, hung rather out of sight. See also Nos. 217 and 229, in the same room.

[*Entrance to Gallery III.*]

563. "*Jerusalem and the Valley of Jehoshaphat.*" Thomas Seddon.
2 ft. 1 in. × 2 ft. 8 in.

The only example of the artist, and one of the few "pre-Raphaelite" works in this section of the National Gallery. It was painted on the spot in 1854, when in company with Mr. Holman Hunt in the East. Mr. Seddon died at Cairo, at an early age, in 1856. Presented in 1857.

Next is a fine landscape—

316. "*Lake Scene in Cumberland, Evening.*" P. J. Loutherbourg.
1 ft. 4 in. × 2 ft. Painted 1792. **Vn.**

217. "*Portrait of William Woollett.*" Gilbert Stuart.
3 ft. × 2 ft. 4 in. Presented by H. Farrer in 1849.

No. 793. 5 ft. 4 in. × 8 ft. 3 in.

793. "*The Destruction of Pompeii and Herculaneum*," by an eruption of Mount Vesuvius, on the 23rd August 79. JOHN MARTIN.
Painted in 1822. Purchased in 1869.

The only example of the painter of "*The Fall of Babylon*," "*Belshazzar's Feast*," &c., familiar to us in his engravings of his own pictures.

676. "*View of St. Paul's Wharf.*" JOSEPH AXE SLEAP.
Circular; 15 in. Bequeathed by Mr. R. Frankum.

An excellent water-colour drawing of one of the most picturesque views of London from the Thames. The only work by this artist.

The "line" space on the north wall of this room, under Martin's "*Pompeii*" and Haydon's "*May Day*," is largely occupied by illustrations to 'Don Quixote,' by Robert Smirke, one of the earliest of the English school of painters.

762. "*The Order of Knighthood Conferred on Don Quixote by the Innkeeper.*" ROBERT SMIRKE. 1 ft. 9½ in. × 1 ft. 6 in.

763. "*Don Quixote at Home*" (painted in brown). ROBERT SMIRKE.
1 ft. 9½ in. × 1 ft. 6 in.

764. "*The Curate and the Barber Visit Don Quixote at Home.*" ROBERT SMIRKE. 1 ft. 9½ in. × 1 ft. 6 in.

[*Entrance to Gallery IV.*]

No. 765. 1 ft. 7½ in. × 1 ft. 5½ in.

765. "*Mawworm, Dr. Cantwell, and Old Lady Lambert.*" Scene from the play of the 'Hypocrite.' ROBERT SMIRKE. Painted in 1867.

Old Lady Lambert. "How do you do, Mr. Mawworm?"

Mawworm. "Thank your ladyship's axing. I am but deadly poorish indeed; the world and I can't agree."

Hypocrite, act ii. scene 1.

Next is a frame, containing—

761. Twelve "*Illustrations to Don Quixote.*" ROBERT SMIRKE. Each 9½ in. × 8 in.; painted in brown. Engraved and published in London, 1818.

No. 331. 1 ft. 4 in. × 1 ft. 1½ in.

*** All the works by Smirke were presented by Captain T. Lambert and Mrs. Lambert, the painter's granddaughter.

Turning back to the other side of the door, we note a small picture—

331. "*Newsmongers.*" Sir DAVID WILKIE. R.A. 1821. **Vn.**

An old-fashioned group listening to one reading the news, in days when a newspaper was a rarity.

On the next page is a sketch of—

682. "*Punch, or May Day.*" B. R. HAYDON. Painted 1829. Bequeathed by George Darling.

A very interesting and faithful picture of London street life and costume fifty years ago; not well seen in its present position. The street "Punch and Judy" might have been painted yesterday. The scene is the New Road, near Marylebone Church.

The other work by Haydon in the National Gallery is "*The Raising of Lazarus*," a large picture on the eastern staircase, which we may see on leaving Gallery VIII.

No. 682. 4 ft. 10½ in. × 6 ft.

229. "*Portrait of Benjamin West.*" Seated on a sofa; small half-length. GILBERT STUART.
3 ft. × 2 ft. 4 in. Presented by J. H. Anderdon.

124. "*Portrait of Rev. W. H. Carr.*" JOHN JACKSON.
2 ft. 6 in. × 2 ft. 1 in. Bequeathed 1831.

Students will notice the two beautiful studies by W. J. MULREADY, Nos. 154 and 155 (hung on either side of the entrance door). Presented by the Society of Arts, 1842.

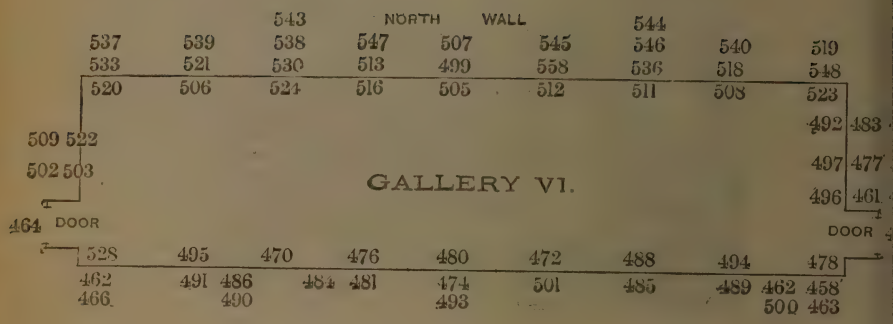
On the west staircase, outside the doors of this room, are—

1026. "*Troilus and Cressida.*" JOHN OPIE. Bequeathed by G. Silk.

1028. "*Manto and Tirenas.*" H. SINGLETON.
Bequeathed by the painter.

1027. "*Figure of Ariel.*" H. SINGLETON.

800. "*The Relief of Lucknow.*" G. JONES. Presented by the painter.



Gallery VI.—The Turner Collection. Period, 1790–1850.

No. 503. 5 ft. 9¼ in. × 10 ft. 11 in.

The Turner Gallery contains seventy pictures. The most important are arranged near the line; but many are placed too high for examination. This long narrow room is crowded almost to the ceiling with paintings (see plan); many of them are better seen than formerly, but many are injured in effect by close juxtaposition—the style and colour of Turner's work seeming especially to demand space and isolation.

On the south and east walls will be found Turner's principal works, painted between 1801 and 1819; such as "*Calais Pier*" (472), "*The Shipwreck*" (476), and "*Crossing the Brook*" (497).

On the north and west walls are those painted in his "second style," between 1820 and 1839, including such masterpieces as "*Childe Harold's Pilgrimage*" (516), "*The Bay of Baiæ*" (505), and "*Ulysses deriding Polyphemus*" (508).

In Gallery IV. we have seen some of the best of Turner's pictures in his "period of decline"; and we shall find here other fine examples of his later work, such as "*Burial at Sea*" (528; p. 70).

In our sketches we have selected pictures which represent different periods of the painter's work, attempting little more than a faithful record of composition; the marvellous colour and brilliancy of Turner's work being beyond description in black and white.

503. "*Rome from the Vatican.*" R.A. 1820.

The figures (too small to be shown clearly in our sketch) represent Raphael and the Fornarina in the corridor of the Loggie, arranging pictures. The composition is fanciful, but grand and rich in colour.

522. "*Phryne going to the Public Bath as Venus.*" 6 ft. 4 in. × 5 ft. 5 in. R.A. 1838.

The interest here is in composition and colour; of the landscape, with its terraces and towers, Ruskin writes:—

"Its foliage is exquisite, the invention of interest quite endless, from the inlaid marbles of the pavement to the outmost fold of fading hills."

502. "*England; Richmond Hill on the Prince's Birthday.*" Figures dancing and making holiday. 5 ft. 10 in. × 11 ft. R.A. 1819.

509. "*The Loretto Necklace.*"

A landscape, with the town of Loretto on the right, and one tree which half fills the composition. 4 ft. 4 in. × 5 ft. 9 in. R.A. 1829.

520. "*Apollo and Daphne.*" 3 ft. 6½ in. × 6 ft. 5½ in. R.A. 1837.

The Vale of Tempe. A broad valley, with mountains and temples, small figures in the foreground; the scenery of Greece.

"Apollo, proud of his achievement in the destruction of the Python (see No. 488, on the south wall), laughed at the little bow of Cupid. The winged god, to avenge the insult, shot a golden love-dart into the heart of Apollo, and a leaden arrow of aversion into the heart of the nymph Daphne, who accordingly persisted in rejecting the addresses of the great god of archers."

533. "*The Opening of the Walhalla*, 1842."

"A Doric temple, erected by Ludwig I., on a hill on the left bank of the Danube, near Regensburg. The interior contains 200 marble busts of eminent Germans."

3 ft. 6½ in. × 6 ft. 5½ in. R.A. 1843.

537. "*Van Tromp's Shallop;*" at the entrance of the Scheldt.

2 ft. 11 in. × 3 ft. 11 in. R.A. 1832.

506. "*Carthage; Dido directing the Equipment of the Fleet.*" "The morning of the Carthaginian Empire." A river scene with rich architecture on each side.

"The bright sun was in the firmament,
A thousand shadows of a thousand hues
Chequering the clear expanse."—ROGERS.

4 ft. 11 in. × 7 ft. 5 in. R.A. 1828.

521. "*The Parting of Hero and Leander.*" From the Greek of Musæus.

4 ft. 9½ in. × 7 ft. 9 in. R.A. 1837.

539. "*Venice: the Canal of the Giudecca.*"

1 ft. 11½ in. × 2 ft. 11½ in. R.A. 1844.

524. "*The Fighting Téméraire,*" tugged to her last berth. Captured at the Battle of the Nile; broken up at Deptford, 1838.

2 ft. 11½ in. × 3 ft. 11½ in. R.A. 1839.

"Effects in the sky of the utmost splendour, relieved by a dark buoy in the foreground; on the left is the huge old ship of the line towed by a little black steam-tug. The misty distance between the gorgeous sky and the momentarily brilliant water is filled with shipping."—*Official Catalogue.*

This and the "*Ulysses*" (508), which we have sketched, exhibit Turner's power as a painter at his best; for colour and poetic conception they are perhaps unrivalled.

530. "*Snow Storm.*" Steamer off a harbour's mouth making signals.

2 ft. 11½ in. × 3 ft. 11½ in. R.A. 1842.

The painter was in this storm, in the *Ariel*, off Harwich.

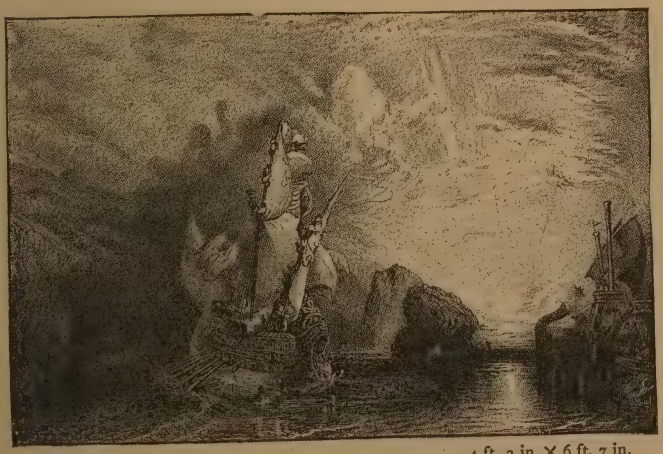
538. "*Rain, Steam, and Speed.*" The Great Western Railway; a train crossing a viaduct, in the rain. This and the foregoing, painted late in life, are remarkable as studies of wild atmospheric effects.

3 ft. × 4 ft. R.A. 1844.

SUNSET AND SUNRISE. By J. M. W. TURNER.

No. 524. 2 ft. 11½ in. × 3 ft. 11½ in.

THE "FIGHTING TÉMÉRAIRE." SUNSET. (*See p.* 62.)



No. 508. 4 ft. 3 in. × 6 ft. 7 in.

ULYSSES DERIDING POLYPHEMUS. SUNRISE. (*See p.* 64.)

543. "*Venice, Evening; Going to the Ball.*"
1 ft. 11½ in. × 2 ft. 11½ in. R.A. 1846.

The three next landscapes, on the line (Nos. 516, 505, and 512), being considered by many to be Turner's masterpieces, and "the most characteristic of his art," it may be well to examine them together. We sketch the first and the last.

No. 516. 4 ft. 8 in. × 8 ft. 2 in.

516. "*Childe Harold's Pilgrimage, Italy.*" R.A. 1832.

". . . . And now, fair Italy,
Thou art the garden of the world, the home
Of all art yields and Nature can decree."

"In this picture, Italy, ancient and modern, are both represented: the ancient ruin, the medieval convent and walled town, and the modern life. The time is evening, the sun is going down beyond the mountains, but still tinging them with a warm and beautiful light, shining alike upon the glorious wreck of the past and on the fascinating out-door life, the feasting and dancing of modern Italy. The Italian air, land, and foliage, are all vividly realised."

There are several pictures of this character; one we have seen, No. 371, in Gallery III.

505. "*The Bay of Baiæ; Apollo and the Sibyl.*"

"This view represents one of the most beautiful spots in Italy. The castle of Baiæ is to the right, and on the opposite side of the bay is seen the distant Pozzuoli, the Puteoli of the Romans."

4 ft. 9½ in. × 7 ft. 9½ in. R.A. 1823.

No. 512. 4 ft. 8 in. × 8 ft. 2 in.

512. "*Caligula's Palace and Bridge;*" Bay of Baiæ. R.A. 1831.

"Monuments of doubt and ruined hopes
Yet gleaming in the morning's ray, that tell
How Baiæ's shore was loved in times gone by."

Here we give little more than an indication of composition; the chief interest is in the effect of the sun rising behind the towers.

499. "*The Decline of the Carthaginian Empire.*" Hostages leaving Carthage for Rome; approaching sunset.
5 ft. 7½ in. × 7 ft. 11 in. R.A. 1817.

Turning back a little to—

513. "*The Vision of Medea.*" 5 ft. 8 in. × 8 ft. 2 in. R.A. 1831.

547. "*Whalers entangled in Ice; Boiling Blubber.*" One of a series painted to illustrate a whaling expedition; a late work.
2 ft. 11½ in. × 3 ft. 11 in. R.A. 1846.

507. "*Scene from Boccaccio.*"

"A shady glen with pleasant slopes and many figures; at the extremity of the glen is seen a castle."
4 ft. × 3 ft. R.A. 1828.

545. "*Whalers.*" 2 ft. 11 in. × 3 ft. 11 in. R.A. 1845.

558. "*Fire at Sea.*" (Unfinished.)

511. "*View of Orvieto.*"

A small town on an eminence, luminous landscape with figures. Painted in Rome, 1829.
3 ft. × 4 ft. R.A. 1830.

536. "*Fishing Boats bringing a Disabled Ship into Port Ruysdael.*"
2 ft. 11 in. × 3 ft. 11 in.

Remarkable for movement and reality.

546. "*Whalers.*" 2 ft. 11 in. × 3 ft. 11 in. R.A. 1846.

541. "*Venice, Noon;*" from the Canal of St. Mark.
1 ft. 11½ in. × 2 ft. 11½ in. R.A. 1845.

508. "*Ulysses deriding Polyphemus.*" 4 ft. 3 in. × 6 ft. 7 in. R.A. 1829.

"The whole picture is illumined by the golden and crimson light of a brilliant sunrise; the gorgeous galley of Uysses is on the point of putting off from the island where the Cyclops Polyphemus dwelt."

518. "*Heidelberg Castle in the Olden Time.*"
Painted about 1835. 4 ft. 3 in. × 6 ft. 7 in.

540. "*Venice Quay;*" the ducal palace, the Riva degli Schiavoni, and the Church of San Zaccaria.
1 ft. 11½ in. × 2 ft. 11½ in. R.A. 1844.

523. "*Agrippina landing with the Ashes of Germanicus.*" Ancient Rome; triumphal bridge and palace of the Cæsars restored.
2 ft. 11 in. × 3 ft. 11½ in. R.A. 1839.

548. "*Queen Mab's Grotto.*" 2 ft. 11 in. × 3 ft. 11 in. B.I. 1846.
"Frisk it, frisk it, by the moonlight beams."
Faliacies of Hope.

519. "*Regulus leaving Rome,*" to return to Carthage.
3 ft. × 4 ft. B.I. 1837.

In the centre of the east wall, in the place of honour, is—

No. 497. 6 ft. 4 in. × 5 ft. 5 in.

497. "*Crossing the Brook.*" R.A. 1815.

One of Turner's finest landscapes, which, together with the pictures on either side of it—"*A Frosty Morning*" (492), and "*Bligh Sand*" (426)—mark a distinct period of work, between the early pictures, hung on

the south side of the gallery, and the brilliant effects in his later style, which we have just seen. "*Crossing the Brook*" has much in common with the composition of his later pictures, with the low tones of the former. The view is a grand but fanciful rendering of the scenery on the Tamer; a winding river, which divides the counties of Devonshire and Cornwall, treated after the manner of Claude.

On the left is—

492. "*A Frosty Morning; Sunrise.*" R.A. 1813.

Effect of sun upon the hoar frost and stillness in the air; a beautiful example of Turner's work, less sunny than might appear from the sketch.

No. 492. 3 ft. 9 in. × 5 ft. 9 in.

483. "*London from Greenwich;*" the Hospital and Park in the foreground, the Thames and London in the distance.
2 ft. 10½ in. × 3 ft. 10½ in. Painted 1809.

460. "*Buttermere Lake;*" part of Cromach Water, Cumberland; a shower.
2 ft. 11 in. × 3 ft. 11 in. R.A. 1798.

Above the "*Crossing the Brook*" is a picture in the style of Nicholas Poussin—

477. "*The Goddess of Discord*" choosing the apple of contention in the Garden of the Hesperides. 4 ft. 11½ in. × 7 ft. B.I. 1806.

557. "*Richmond Bridge.*" 2 ft. 11½ in. × 3 ft. 11½ in.

496. "*Bligh Sand, near Sheerness.*" A low-toned landscape; fishing boats trawling, and a cloudy sky.
2 ft. 11 in. × 3 ft. 11 in. Painted in 1809. R.A. 1815.

461. "*Morning on the Coniston Fells, Lancashire.*" 3 ft. 11 in. × 2 ft. 11 in. R.A. 1798.

467. "*Sandbank, with Gipsies.*" A sketch. 2 ft. × 2 ft. 9 in. Painted 1809.

482. "*The Garreteer's Petition.*" 1 ft. 9 in. × 2 ft. 6 in. R.A. 1809.

"A poet at work in his attic, consuming the 'midnight oil.' On his walls are posted a plan of Parnassus and a table of fasts."

[*Entrance to Gallery VII.*]

Over the door is—

471. "*Jason in Search of the Golden Fleece.*" 2 ft. 11½ in. × 3 ft. 11½ in. R.A. 1802.

The last picture painted before Turner was made a Royal Academician. Next came the famous "*Calais Pier.*"

478. "*The Blacksmith's Shop.*" A butcher disputing with a country blacksmith about the price of iron. Painted, it is said, in emulation of Wilkie's "*Village Politicians,*" which had been exhibited in the Academy in the previous year. 1 ft. 10½ in. × 2 ft. 6½ in. R.A. 1807.

Above the foregoing, and near Turner's early works, is appropriately placed—

458. "*Portrait of Himself;*" a life-size portrait of the young artist, painted by himself, just before he made his name by such works as "*Calais Pier*" and "*The Shipwreck.*" Painted 1802.

No. 458. 2 ft. 5 in. × 1 ft. 11 in.

463. "*Æneas with the Sibyl*"—Lake Avernus. 2 ft. 6 in. × 3 ft. 3 in. Painted about 1800.

Next, on the line, is a beautiful landscape, low in tone, and somewhat in the style of Claude—

494. "*Dido and Æneas leaving Carthage on the Morning of the Chase.*" 4 ft. 10 in. × 7 ft. 11 in. R.A. 1814.

"Carthage is seen in the background; and in the front, the court in long procession prepared for the chase."

489. "*Cottages Destroyed by an Avalanche.*" A snow-storm in the Alps. 2 ft. 11½ in. × 3 ft. 11½ in. Painted about 1812.

500. "*The Field of Waterloo,*" 18th June 1815; searching for the dead by torchlight. 4 ft. 9 in. × 7 ft. 9 in. R.A. 1818.

No. 488. 4 ft. 10 in. × 7 ft. 10 in.

"Envenom'd by thy darts, the monster coil'd,
Portentous, horrible, and vast, his snake-like form."

488. "*Apollo Killing the Python.*" R.A. 1811.

"The Python was a dragon that lived near Delphi, and committed havoc among the cattle and inhabitants."

485. "*Abingdon, Berkshire;*" with a view of the Thames; morning. 3 ft. 3½ in. × 4 ft. 2½ in. Painted about 1810.

In the centre of this wall are three of Turner's finest marine subjects, illustrating the early period of Turner's work—"*Calais Pier*," "*The Death of Nelson*," and "*The Shipwreck;*" the first and last of which we have sketched.

No. 472. 5 ft. 7 in. × 7 ft. 10½ in.

472. "*Calais Pier.*" French fishermen preparing for sea. The English packet arriving. Viewed from the eastern jetty; high water with a stiff south-westerly wind. R.A. 1803.

501. "*The Meuse.*" Orange merchantman going to pieces on the bar.
5 ft. 7 in. × 7 ft. 10½ in. R.A. 1819.

474. "*The Destruction of Sodom.*" Lot and his family leaving the city.
4 ft. 9 in. × 7 ft. 9 in. Painted about 1805.

493. "*The Deluge.*" 4 ft. 9 in. × 7 ft. 9 in. R.A. 1813.

". . . . The thickened sky
Like a dark ceiling stood, down rushed the rain
Impetuous, and continued till the earth
No more was seen."—Milton's *Paradise Lost.*

480. "*The Death of Nelson,*" on board the *Victory*, at the battle of Trafalgar, October 21, 1805. 5 ft. 8 in. × 7 ft. 10 in. B.I. 1808.

A canvas crowded with shipping. Nelson has just fallen, and is being carried down from the quarterdeck. One of the finest of Turner's marine subjects of this period.

481. "*Spithead;*" boat's crew recovering an anchor.
5 ft. 7 in. × 7 ft. 8 in. R.A. 1809.

No. 476. 5 ft. 7½ in. × 7 ft. 11 in.

476. "*The Shipwreck.*" Fishing-boats endeavouring to rescue the crew. One of Turner's principal works. Painted in 1805.

484. "*St. Mawes,*" Falmouth Harbour, Cornwall.
3 ft. × 4 ft. Painted 1809.

490. "*Snowstorm.*" Hannibal and his army crossing the Alps.

"A lurid sun is seen through the snowstorm, in which the Carthaginian army is threatened to be overwhelmed."

4 ft. 9 in. × 7 ft. 9 in. R.A. 1812.

486. "*Windsor;*" view of the castle in the distance.
3 ft. 3½ in. × 4 ft. 2½ in. Painted about 1810.

470. "*The Tenth Plague of Egypt.*" 4 ft. 9½ in. × 7 ft. 9½ in. R.A. 1802.

This and the Dutch boats in a gale (813), in Gallery III., are good examples of Turner's work when about twenty-six years of age.

495. "*Apuleia in Search of Apuleius.*" 4 ft. 9 in. × 7 ft. 9 in. B.I. 1814.

"Painted as a companion to the celebrated Claude in the possession of the Earl of Egremont, at Petwork, Sussex."

491. "*Harvest Dinner, Kingston Bank.*" The Thames at Kingston; reapers at dinner. 2 ft. 11 in. × 3 ft. 11 in. Painted 1809.

466. "*View in Wales.*" 1 ft. 10 in. × 2 ft. 4 in. Painted about 1800.

462. "*Landscape with Cattle in Water.*" 2 ft. 11½ in. × 3 ft. 11½ in.

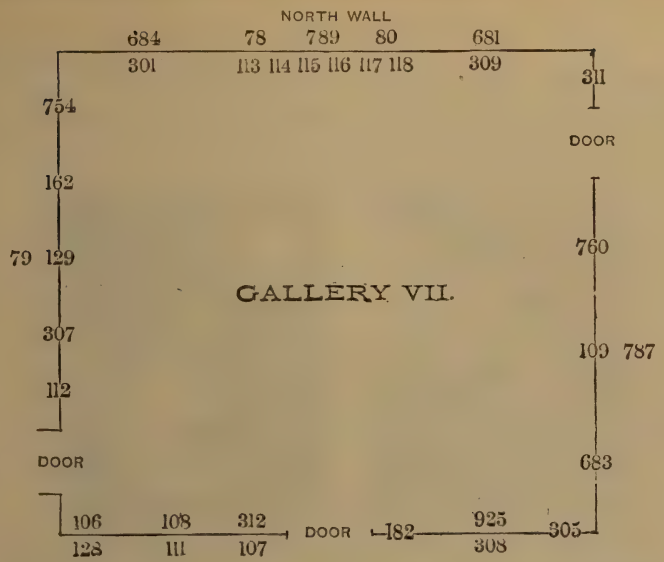
464. "*Rispah watching the Bodies of her Sons.*" 3 ft. × 4 ft.

And, lastly, one of his latest and most poetical works—

528. "*Burial at Sea of the Body of Sir David Wilkie,*" which has been well called "a noble monument raised by the painter to his deceased friend"—and rival. R.A. 1842.

Sir David Wilkie died on board a steamer off Gibraltar on June 1, 1841; the coffin was lowered at night into the sea. In the following year Turner sent this picture to the Royal Academy.

No. 528. 2 ft. 8½ in. diam.



Gallery VII.—British School. Period, 1800-1830.

No. 112. 2 ft. 11 in. × 2 ft. 3 in.

In this gallery, which contains some of the best portraits of the English school, we commence appropriately with—

112. "*His Own Portrait.*" WILLIAM HOGARTH.

"The picture is represented resting on volumes of Shakespeare, Milton, and Swift; Hogarth's favourite dog, Trump, is painted by the side of it."—*Off. Cat.*

Purchased by Parliament in 1824.

In the centre of the wall is—

129. "*Portrait of John Julius Angerstein,*" collector of the Angerstein Gallery. Died 1823. Sir THOMAS LAWRENCE.
3 ft. × 2 ft. 3 in. Painted for George IV., and presented to the National Gallery by William IV. in 1836.

No 307. 2 ft. 6 in. × 2 ft. 1 in.

No. 162. 2 ft. 10 in. × 2 ft. 3½ in.

307. "*The Age of Innocence.*" Sir JOSHUA REYNOLDS. **Vn.**

162. "*The Infant Samuel.*" Sir JOSHUA REYNOLDS. There are several replicas of this picture, one in the Dulwich Gallery.
Painted about 1776. Bequeathed by Lord Farnborough, 1838.

No. 754. 4 ft. 1 in. × 3 ft. 4 in.

Above the portrait of Angerstein is a large portrait picture—

79. "*The Graces,*" decorating a terminal figure of Hymen. Sir JOSHUA REYNOLDS.
7 ft. 8 in. × 9 ft. 6 in. R.A. 1774.

"'The Graces' are portraits of the three daughters of Sir W. Montgomery; to the right the Marchioness Townsend, in the centre the Hon. Mrs. Gardener, mother of Lord Blessington, and to the left the Hon. Mrs. Beresford."—*Official Catalogue.*

Bequeathed in 1837 by the, then, Earl of Blessington.

754. "*Portraits of Two Gentlemen.*" Said to be the portraits of Rev. G. Huddesford and Mr. John Codrington. Sir JOSHUA REYNOLDS. Painted 1779. Presented by Mrs. Plenge, 1866.

In the centre of the north wall is a large canvas—

789. "*Portraits of Mr. J. Baillie and Family.*" Six figures, life-size. T. GAINSBOROUGH.
8 ft. 2 in. × 7 ft. 5 in.
Bequeathed by Mr. A. Baillie, 1858.

No. 78. 6 ft. 5 in. × 4 ft. 9½ in.

To the left is—

78. "*The Holy Family.*" Sir JOSHUA REYNOLDS.
Presented by the British Institution, 1828.

684. "*Portrait of Ralph Schomberg, M.D.*" T. GAINSBOROUGH.
7 ft. 7 in. × 5 ft. 6 in. B.I. 1815. Purchased, in 1862, for £1000.

681. "*Portrait of Captain Orme.*" Standing, leaning on his horse. Sir JOSHUA REYNOLDS.
7 ft. 9 in. × 4 ft. 9½ in. Painted 1761. Purchased 1862.

301. "*View in Italy.*" Lake scene, with ruin and figures in foreground. RICHARD WILSON. 1 ft. 10 in. × 2 ft. 6 in. **Vn.**
See also No. 108, and Wilson's interesting landscapes in Gallery VIII.

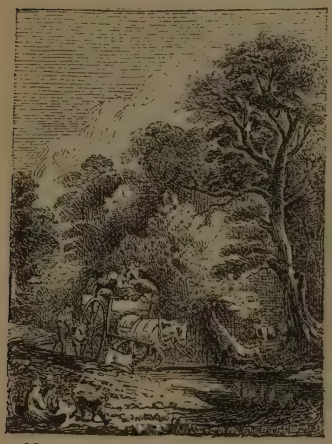
On the same wall are ranged the six celebrated pictures by Hogarth—

113–118. "*Marriage à la Mode.*" WILLIAM HOGARTH.

"A series of six pictures representing profligacy in high life, or the ill-effects of a marriage of which the rank of one party and the wealth of the other are the sources of mutual attraction." "These pictures," says the Official Catalogue, "were completed in 1744, and sold by Hogarth by auction, June 6, 1750. They were sold to Mr. Lane for 110 guineas, the frames alone having cost 24 guineas. The pictures were bequeathed by Mr. Lane to Colonel Cawthorne, who sold them in 1797 for £1381 to Mr. Angerstein, from whom they were purchased, with the rest of the collection, in 1824."

The pictures are in good preservation, and have, perhaps, never been seen so well as in their present position. See frontispiece.

Next are three landscapes by Gainsborough—



No. 80. 6 ft. ¼ in. × 5 ft. ¼ in.

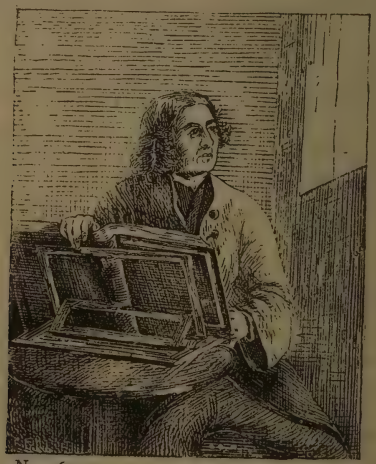
80. "*The Market Cart.*" T. GAINSBOROUGH.
Presented by the British Institution about 1828.

309. "*The Watering Place.*" T. GAINSBOROUGH.
1 ft. 11 in. × 2 ft. 6 in. **Vn.**
See also No. 109, a more important picture, under the same title.

311. "*Rustic Children;*" girl carrying a child; a boy with a bundle of faggots; evening. T. GAINSBOROUGH.
1 ft. 6 in. × 1 ft. 2½ in. **Vn.**

[*Entrance to Gallery IX.*]

Next is a picture, reminding us curiously of Sir Joshua's portrait of Foote in the collection of the Garrick Club—



No. 760. 3 ft. 11¼ in. × 3 ft. 1½ in.

760. "*Portrait of Orpin;*" parish clerk of Bradford; died 1781. T. GAINSBOROUGH.
Purchased from the Wiltshire collection, in 1867, for £325 10*s.*

In the centre of the east wall is another landscape, a beautiful effect of evening light—

No. 109. 4 ft. 10 in. × 5 ft. 11 in.

109. "*The Watering Place.*" T. GAINSBOROUGH.
Presented by Lord Farnborough, 1827.

And next, the ever popular—

683. "*Portrait of Mrs. Siddons.*" T. GAINSBOROUGH.

In her twenty-ninth year; dressed in striped blue and white dress and buff shawl, with black hat and feathers. Nearly life-size.

Painted 1784. Purchased, in 1862, for £1000.

No. 683. 4 ft. 1½ in. × 3 ft. 3 in.

Above the Gainsborough is—

787. "*The Siege and Relief of Gibraltar.*" J. S. COPLEY.

4 ft. 4 in. × 6 ft. 2 in.
Purchased in 1868.

This picture contains "portraits of Lord Heathfield, Lt.-Gen. Sir R. Boyd, Maj.-Generals Sir W. Green, Picton, De la Motte, Sir Roger Curtis, Captain Drinkwater and others. The, incident represented is the repulse of the Spanish floating batteries."—*Official Catalogue.*

The other two works by this able historical painter are in Gallery VIII.; see pp. 78 and 79.

305. "*Portrait of Sir Abraham Hume, Bt.*" Sir J. REYNOLDS. An intimate friend of the painter; died 1838, in his ninetieth year.
2 ft. 3½ in. × 1 ft. 9¾ in. Painted about 1780. **Vn.**

No. 308. 6 ft. × 5 ft.

Next is a very interesting landscape by Gainsborough, in a different manner—

925. "*Landscape;*" a wood scene, with several figures; view of Cornard, in Suffolk. T. GAINSBOROUGH. 4 ft. × 5 ft. Purchased from the Lewis fund, in 1875, for £1207 10*s.*

308. "*Musidora bathing her Feet.*" T. GAINSBOROUGH. **Vn.**

This is the last *genre* picture by the painter of the "*Blue Boy*" and the lost "*Duchess.*"

182. "*Heads of Angels.*" Sir JOSHUA REYNOLDS.

Studies from Frances Isabella, daughter of Lord William Gordon, who died aged seven years. (See engraving on title-page.)

2 ft. 6 in. × 2 ft. 1 in. R.A. 1787. Presented by Lady Wm. Gordon, 1841.

312. "*Study of Lady Hamilton as a Bacchante.*" Bust, life-size. G. ROMNEY. 1 ft. 7½ in. × 1 ft. 3¾ in. Painted about 1786. **Vn.**

108. "*The Ruins of the Villa of Mæcenas at Tivoli.*" R. WILSON. 3 ft. 10 in. × 5 ft. 6 in. Presented by Sir G. Beaumont, 1826.

No. 111. 4 ft. 8 in. × 3 ft. 8 in.

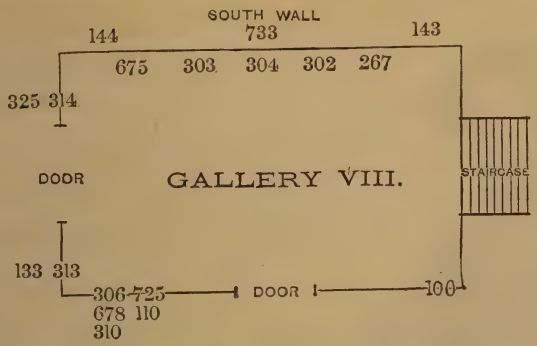
107. "*The Banished Lord.*" Sir JOSHUA REYNOLDS. 2 ft. 6 in. × 2 ft. 1 in. Presented by Rev. W. Long in 1826.

111. "*Portrait of Lord Heathfield.*" Life-size. Sir JOSHUA REYNOLDS. Painted in 1787.

A fine example of Reynold's portraiture, in excellent preservation, and well seen; we insert the sketch as a memorandum of composition only.

128. "*Portrait of Right Hon. Wm. Wyndham.*" Sir JOSHUA REYNOLDS. 2 ft. 6 in. × 2 ft. 1 in. Bequeathed by G. J. Cholmondely in 1831.

106. "*A Man's Head,*" in profile. Sir JOSHUA REYNOLDS. 1 ft. 11 in. × 1 ft. 6 in. R.A. 1773. Presented by Sir G. Beaumont, 1826.



Gallery VIII.—British School. Period, 1760–1800.

No. 725. 6 ft. × 8 ft.

725. "*An Experiment with the Air Pump.*" JOSEPH WRIGHT.

"The experimenting philosopher is in the act of restoring the air to an exhausted receiver, into which a parrot has been placed to experiment upon. The bird is just recovering its vitality, to the great relief of two young girls present, who thought it dead. The light proceeds from a candle, concealed from the spectator by a sponge in a glass bowl of water."—*Official Catalogue.*

Figures life-size. Painted 1765. Presented by E. Tyrrell, 1863.

110. "*Landscape with Figures;*" representing the destruction of Niobe's children. RICHARD WILSON.

3 ft. 10 in. × 5 ft. 6 in. Presented by Sir G. Beaumont, 1826.

310. "*Woody Landscape, Sunset.*" T. GAINSBOROUGH.

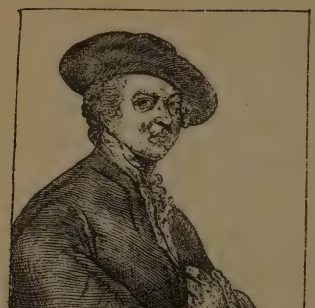
4 ft. 3 in. × 4 ft. 11 in. **Vn.**

678. "*Study for a Portrait of Mr. Abel Moysey.*" T. GAINSBOROUGH.

1 ft. 10¾ in. × 1 ft. 6 in. Presented by Mr. Moysey's grandsons, 1861.

The finished picture is at Bathcalton Court, Somerset.

The date of this, as of many of the Gainsboroughs, is not stated.



No. 306. 2 ft. 5 in. × 2 ft.

306. "*Portrait of Himself.*" Bust, life size. Sir JOSHUA REYNOLDS.
Painted for Mrs. Thrale. **Vn.**

Next, on either side of the door, are two interesting pictures of old London—

313. "*Old London Bridge,* 1745." SAMUEL SCOTT.
11¼ in. × 1 ft. 9½ in. **Vn.**

314. "*Westminster Bridge,* 1745." SAMUEL SCOTT.
11¼ in. × 1 ft. 9½ in. **Vn.**

Above the foregoing are—

133. "*Portrait of Mr. Smith, the Actor*" (known at Drury Lane as "Gentleman Smith;" retired in 1786). JOHN HOPPNER.
2 ft. 6 in. × 2 ft. 1 in. Presented by Mr. Serjeant Taddy, 1837.

325. "*Portrait of John Fawcett,*" comedian; stage manager at Covent Garden Theatre. Sir T. LAWRENCE. One of the finest of his portraits.
2 ft. 6 in. × 2 ft. 1 in. **Vn.**

In the centre of the south wall is—

No. 733. 8 ft. 1 in. × 11 ft. 11 in.

733. "*The Death of Major Pierson.*" J. S. COPLEY. Painted in 1783.
"Killed in an engagement with French troops at St. Heliers, Jersey, January 6, 1781, in his twenty-fourth year."
Purchased, in 1864, for £1600.

144. "*Portrait of Benjamin West.*" Full-length, life-size. Sir THOMAS LAWRENCE. 8 ft. 10 in. × 5 ft. 10 in.

"The venerable painter is represented in his studio; on the easel is a sketch of Raphael's cartoon of 'The Death of Ananias.' Painted for the Prince of Wales in 1811, and presented by William IV. in 1836."—*Official Catalogue.*

675. "*Portrait of His Sister.*" WILLIAM HOGARTH. Dated 1746. 11 in. × 8¼ in. Bequeathed by Mr. R. Frankum in 1861.

Next in order are the four remaining landscapes by Wilson—

303. "*View in Italy.*" RICHARD WILSON. 1 ft. 2 in. × 10 in. **Vn.**

304. "*Lake Avernus,*" with the Bay of Naples. RICHARD WILSON. 1 ft. 6½ in. × 2 ft. 4½ in. **Vn.**

302. "*View in Italy.*" RICHARD WILSON. 1 ft. 2 in. × 10 in. **Vn.**

267. "*Landscape with Figures.*" RICHARD WILSON. 9 in. × 11½ in. Bequeathed in 1854.

143. "*Portrait of Lord Ligonier on Horseback.*" Sir JOSHUA REYNOLDS. 9 ft. 2 in. × 7 ft. 10 in. Presented by William IV. in 1836.

An early work, painted about 1760. The remaining eight pictures by Sir Joshua Reynolds in the National Gallery will be found in Gallery IX., where they are at present arranged with the Peel collection. (See general plan.)

No. 100. 7 ft. 6 in. × 10 ft. 1 in.

100. "*Death of Lord Chatham.*" J. S. COPLEY. Painted 1780. Presented by the Earl of Liverpool, 1828. (*See overleaf.*)

"The scene represented took place in the old House of Lords (the Painted Chamber) on the 7th April 1778. The Earl, after unusual exertions, fainted in making an effort to reply to the Duke of Richmond's speech, in a debate on the independence of the British North American colonies. The Earl was carried home, and never again rose from his bed. He died on the 11th May following."

This painting contains a large number of portraits, of which there is a key under the picture in the gallery.

On the east staircase, outside the doors of Gallery VIII., are three pictures; the first an enormous canvas, which may be remembered when exhibited at the Pantheon in Oxford Street.

786. "*The Raising of Lazarus.*" B. R. HAYDON.
Painted 1823. Presented by R. E. Lofft.

795. "*The Worship of Bacchus.*" GEORGE CRUIKSHANK.
7 ft. 8 in. × 13 ft. 3 in. Painted 1862. Presented by the artist's friends.
In this painting there are several hundred figures.

738. "*An Incident in a Battle.*" C. P. TSCHAGGENY, a Flemish painter. Men and horses wounded, and flying over a battlefield.
5 ft. 9 in. × 6 ft. 5 in. Bequeathed by J. M. Oppenheim.

Thus far we have seen *all the pictures* in the British section, excepting the two Turners in Gallery IX. and a few English pictures at present arranged in Gallery XVI., the Peel collection.

In Part II. of these "NOTES," which will include the **Old Masters** and all the Foreign Pictures, we shall visit the new galleries which were opened to the public for the first time in 1876.

Part III. will contain **Pictorial Notes at South Kensington.**

LONDON: PRINTED BY WILLIAM CLOWES AND SONS, STAMFORD STREET AND CHARING CROSS.

PICTURES

AT

South Kensington:

The Raphael Cartoons,

The Sheepshanks Collection, &c.

BY

HENRY BLACKBURN,

EDITOR OF "ACADEMY NOTES," AUTHOR OF "ARTISTS AND ARABS," ETC. ETC.

No. 73, p. 22.

London:

CHATTO AND WINDUS, PICCADILLY.

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PREFACE.

THE pictures in the South Kensington Museum, described in this book, are:—

1. THE CARTOONS OF RAPHAEL.
2. THE BRITISH PICTURES, forming part of the National Collection.

Every picture is mentioned, as far as possible, *in its order on the walls.* The titles and descriptions are taken from the Official Catalogue, which no student should be without.

The outlines and sketches are intended to aid the memory of visitors, and to give a general idea of the contents of the galleries to those who can never visit them. They are not intended as works of art.

The engravings are produced by the Typographic Etching Company.

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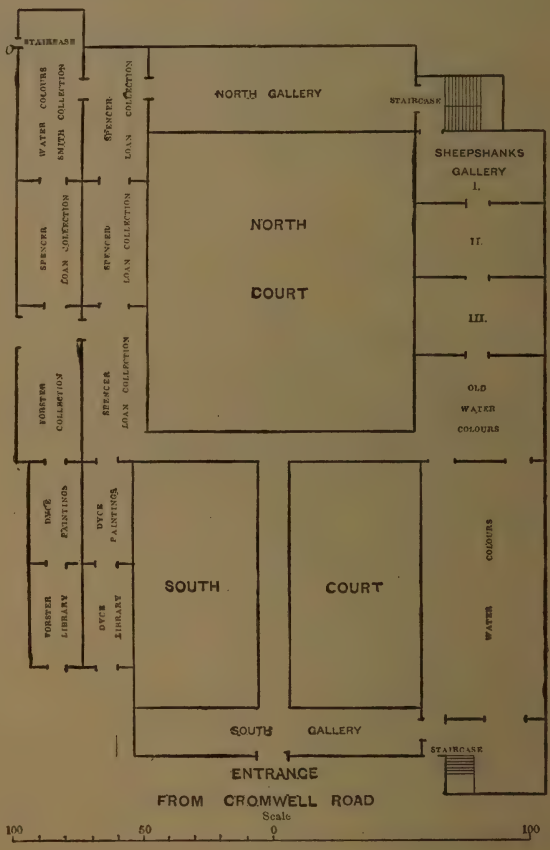
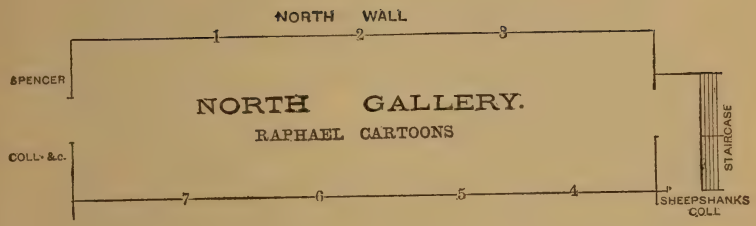
PLAN OF THE PICTURE GALLERIES.

(Approached by three staircases, from the main floor.)



Admission Free on Mondays, Tuesdays, and Saturdays, 10 A.M. *to* 10 P.M. *On other days the admission is* 6*d., and the galleries are open in the day only.*



THE RAPHAEL CARTOONS.

1. The Miraculous Draught of Fishes. 2. Paul preaching at Athens. 3. Elymas the Sorcerer Struck Blind. 4. Paul and Barnabas at Lystra. 5. The Healing of the Lame Man. 6. The Death of Ananias. 7. Christ's Charge to Peter.

THE cartoons of Raphael are a series of designs, drawn with chalk on paper and coloured in distemper, for the purpose of being worked in tapestry. They were executed by Raphael and his assistants in 1513 and 1514, by order of Leo X., to decorate the Sistine Chapel in Rome. The tapestries, worked in wool, silk, and gold, at Arras, were completed and sent to Rome in 1519, the year before Raphael died.* They are now to be seen at the Vatican at Rome, but the colours are much faded, and it is only at South Kensington that we can form a just idea of these designs.

The history of these celebrated cartoons may be told in a few words. After the completion of the tapestries they remained neglected in the manufactory at Arras for nearly a century, when Rubens mentioned their existence to Charles I., and advised him to purchase them for the use of his tapestry weavers at Mortlake in Surrey. On the death of Charles I. Cromwell bought them for the nation for £300. In the reign of Charles II. they were nearly disposed of to Louis XIV., who would have purchased them at any price; but they remained neglected in a lumber room at Whitehall until the reign of William III., who had them repaired, the fragments pasted together, mounted on linen, and hung in a gallery erected expressly for them at Hampton Court by Sir Christopher Wren. The cartoons had been cut into

* Raphael (Raffaello Sanzio) was born at Urbino in Italy in 1483, and died at Rome in 1520, aged 37.

perpendicular strips about two feet wide, for the convenience of the tapestry weavers, and were otherwise injured before they came to this country. Only seven out of the ten cartoons have been preserved. They are now exhibited at South Kensington by permission of the Queen.

The cartoons are arranged under glass in the following order, commencing on the left hand on entering the west door. The first three are smaller, and different in shape from the rest, in order to fit certain spaces in the Sistine Chapel at Rome.

No. 1. 10 ft. 6 × 13 ft. 6.

1. "*The Miraculous Draught of Fishes.*"*

Christ in loose white robe seated in a boat on the left hand, with Peter on his knees before him. In the second boat two men are raising the miraculously laden nets, whilst a third steadies the boat with an oar; in the distance are the people on the opposite shore. In this cartoon, which has been curtailed in width from injury, the most noticeable parts are the beautiful head of the Christ, the simple but admirable drawing of the limbs of the men raising the nets, and the harmonious composition and colour, as a whole. The figures are too large for the boats, the object being to obtain as large a scale as possible for the figures in

* The outlines in this book exhibit the cartoons as they are; *not in reverse*, as is the case with most engravings.

the space at command; the birds in the foreground are also treated rather conventionally for the sake of decoration. Raphael's power and the simple means by which it is expressed may be seen especially in the drawing of the hands and limbs of the two younger men in this cartoon, which is supposed to be almost entirely his own work.*

No. 2. 11 ft. 4 × 14 ft. 7.

2. "*Paul preaching at Athens.*"

Paul in green with loose red robe standing upon the marble steps of a temple; behind him three philosophers of the different sects of Plato; in the middle a group of Sophists disputing; and other listeners in robes of various colours—green, yellow, brown, and red. On the right are Dyonysius the Areopagite and the woman Damaris, and in the background a statue of Mars in front of a circular temple. In point of pictorial composition this cartoon is considered very remarkable; the figure of Paul with outstretched hands, set against the dark background of buildings, and the various attitudes and expressions of the listeners, are very striking. The colouring of this cartoon is, according to the best authorities, the work of several hands.

* For detailed criticisms of each of these cartoons, see Mrs. Jameson's "*Public Galleries of Art*," London, Murray; also "*Life and Works of Raphael*," Bohn's Library, from which a portion of this description has been condensed.

No. 3. 11 ft. 4 × 14 ft. 7.

3. "*Elymas the Sorcerer struck with Blindness.*"

"The Proconsul Sergius, seated on his throne in the Prætorium, beholds with astonishment Elymas struck blind by the word of the Apostle. An attendant is gazing with wonder on his face, while eight persons behind are all occupied with the miraculous event which is passing before their eyes. Paul, in red and green robes on the left, points with his right hand at Elymas, who is standing with extended arms." An inscription on the tablet at the feet of Sergius runs thus :

L. SERGIVS PAVLIVS ASIAE PROCOS CHRISTIANAM FIDEM AMPLECTITUR SAVLI PREDICATIONE.

This cartoon is considered "one of the most spirited dramatic effects Raphael ever produced"; it is remarkable for the concentration of interest in one action, and for the manner in which the impression is graduated from terror down to indifferent curiosity, while one person explains the event to another.

4. "*Paul and Barnabas at Lystra.*"

Paul and Barnabas stand beneath a portico, shocked at the intention of the townsmen to offer sacrifice to them. Paul, on the left, is rending his garment, and rebuking a man who is bringing a ram to be offered. In the centre is an ox about to be sacrificed; on the right is the cripple with crutch thrown down, and behind the excited crowd; in the background is a statue of Mercury.

No. 4. *"Paul and Barnabas at Lystra."* 11 ft. 4 × 18 ft.

As a composition, this cartoon is considered an instance of Raphael's skill in telling the story by various incidents brought together. As in cartoon 3, the red robe of Paul is the prominent colour, carried out in the head-dress of an old man in the centre of the group. The priest, striking the ox, has a skirt of dark greenish blue, and a girdle of wrought gold. There are several figures to remember in this cartoon, notably that of Barnabas, the head of a young man with fair hair, looking down, and the two children in the foreground.

No. 5. *"The Healing of the Lame Man."* (See next page.) 11 ft. 4 × 18 ft.

5. *"Peter and John healing the Lame Man."*

Peter on the right in blue and brown robes, John in green and red, stand in the centre between the columns of the "Beautiful Gate" of the Temple of Jerusalem; on the right hand is a hideously deformed cripple, and behind him, in strong contrast, the beautiful figure of a woman with fair hair and delicately coloured robes, holding a child. On the left are other women, one leading a child carrying doves (a familiar figure throughout the world), and people on all sides coming into the Temple. The time chosen is "the hour of prayer, the ninth hour." The richly adorned columns, introduced so skilfully into this composition, are copied from the relics of the Temple of Jerusalem now in St. Peter's at Rome. "This cartoon has been executed in great part by Raphael, all the principal heads display his hand in the delicate drawing and intellectual touches"; and, notwithstanding the injuries it has received, it remains "one of the most wonderful relics of art existing."

(*Sketched on page* 11.)

No. 6. 11 ft. 4 × 17 ft. 6.

6. *"The Death of Ananias."*

Nine of the Apostles stand together on a raised platform; Peter in the midst, in robes of blue and orange, is in the act of speaking; on the ground is the dying Ananias; on the left, St. John and another Apostle are distributing alms. On the extreme right hand is Sapphira, who, unaware of the catastrophe, is counting the money in her hand.

The remarkable features of the last cartoon are the classic grouping and the circular composition by which everyone is brought into view without apparent effort. "The figure of Ananias in the act of falling," says Hazlitt, "is probably the most natural and expressive attitude of a person overwhelmed by, and in the grasp of, Divine vengeance." Of this cartoon, Mrs. Jameson writes: "We have here an instance of the truly Shakspearian art by which Raphael softens and heightens the effect of tragic terror. St. John, at the very instant when the awful judgment has fallen on Ananias, turns to bestow alms and a blessing on a poor man before him." In the painting, it is considered that Raphael made considerable use of his scholars.

No. 7. 11 ft. 4 × 17 ft. 6.

7. "*Christ's Charge to Peter.*"

Christ, taking leave of his disciples on the borders of the Lake of Gennezareth, in a white robe (which in the tapestry is studded with golden stars), standing a little apart, points with his right hand to a flock of sheep, his left is extended to Peter, who, kneeling, holds a key. On the right are the other Apostles standing close together, listening to the last words of their Master. The sun is setting behind them across the lake, and lights up the colours of their robes with a brilliant fringe, as the last words are uttered to Peter, "Feed my sheep." This subject is the most solemn and quiet of all, and appropriately ends the series. In none is the scene more effectively portrayed, in none is the head of the Christ

more nobly conceived. There are studies for this, and other cartoons, in the Louvre; also in possession of the Queen. A copy in tapestry hangs upon the opposite wall.

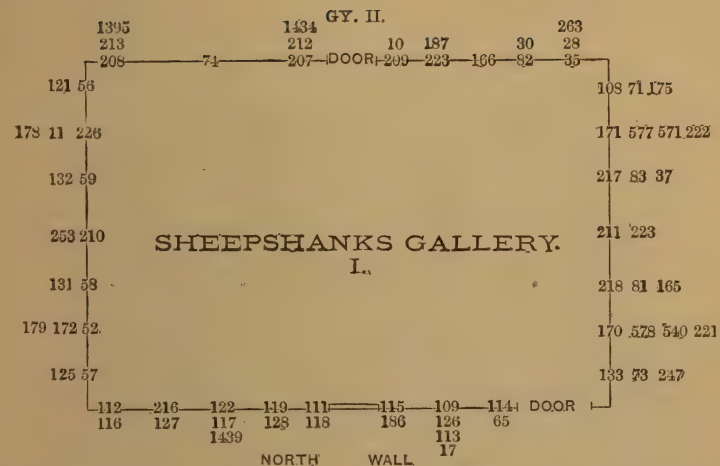
The remaining three subjects in the tapestries at Rome, of which the designs are lost, are, "*The Stoning of Stephen*," "*The Conversion of St. Paul*," and "*St. Paul in his Dungeon at Philippi.*"

In the cartoons the bold and apparently coarse treatment was necessary to assist the weavers, and the colours were "expressly selected to profit by the splendour and variety of the hues of dyed wool and silk, with an intermixture of gold." After an examination of these designs, it will be well to visit the National Gallery, where (in Room XV.) we may see three of Raphael's finest paintings, "*The 'Garvagh' Madonna*," No. 744; "*St. Catherine of Alexandria*," No. 168; and "*The Vision of a Knight*," No. 213.

The other works in this gallery consist of copies of Raphael's paintings and frescoes.

In the centre of the north wall is a copy, in black chalk (by Casonova), of "*The Transfiguration*," now in the Vatican. This was Raphael's last work; the copy is the size of the original, and gives a good idea of the beauty of the composition.

There are also a series of drawings copied from Raphael's fresco decorations in the Vatican for Pope Julius II., about the year 1511; a series of arabesque pilasters, copied from the Loggie of Raphael in the Vatican; sixteen lunettes, copied from the Loggie; copies in oil, on a reduced scale, of ten frescoes in the Stanze of the Vatican; and a copy, in tapestry, from the Gobelins at Paris, of the "*Holy Family*" in the Louvre.



LESLIE—Callcott—Constable—Cope—Etty—Frith—Horsley—Linnell—Newton—Redgrave—Roberts—Turner—Wilkie.

The paintings in the next three rooms, best known as "The Sheepshanks Collection," form part of the National Gallery of British Art, and should be examined in connection with the pictures in Trafalgar Square. By his deed of gift, the late Mr. John Sheepshanks required that his collection should be attached to the "Department of Science and Art" and be exhibited at South Kensington. Thus we have two national collections of British art extending over nearly the same period.*

In these galleries the painters most largely represented are the late C. R. Leslie, W. Mulready, and Sir Edwin Landseer. There are also good examples of Callcott, Constable, Creswick, De Wint, Etty, Linnell, Morland, Roberts, Stanfield, Turner, Webster, Wilkie, and Wilson.

Commencing on the south side of Gallery I., the first picture is one of Sir A. W. Callcott's figure subjects, on the right hand of the doorway.

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* The great majority of pictures in these galleries are the gift of Mr. Sheepshanks; those otherwise acquired are so stated throughout the book. The letters "R.A." or "B.I.," with a date, indicate the year of exhibition in the "Royal Academy" or "British Institution."

The position of *every picture* is marked on the plans at the head of each chapter. The dimensions are given "sight size"; the *height* is stated first in all cases.

No. 10. 20 × 28.

10. "*Slender and Anne Page.*" Sir A. W. CALLCOTT.

Anne. "Will't please your worship to come in, Sir?"
Slender. "No, I thank you, forsooth, heartily; I am very well."
Anne. "The dinner attends you, Sir."
Slender. "I am not a-hungry, I thank you, forsooth."
Merry Wives of Windsor, act i. scene i.

No. 209. 24 × 31.

209. "*St. Michael's Mount.*" J. M. W. TURNER. R.A. 1834.

A beautiful effect of transient sunshine upon the mount, and upon the wet sand, where fish are laid out for a shore market. There are six Turners in this collection (see pages 20, 21, 29, 30, and 32).

187. "*Children gathering Wild Flowers.*" G. SMITH. 1851. 18×22.

A child in a little wooden carriage at the corner of a wood; two elder ones bringing wild flowers.

No. 223. $14\frac{3}{4} \times 22\frac{1}{4}$.

223. "*Contrary Winds.*" T. WEBSTER, R.A. 1843.

A very carefully painted cottage interior, the details treated with the finish of the Dutch school.

Mr. Webster's principal picture, "*The Village Choir*," is in Gallery II. page 33.

No. 166. 42 × 36.

166. "*Portia and Bassanio.*" G. S. NEWTON. R.A. 1831.

(*Merchant of Venice*, act iii. scene ii.)

Above is a large landscape sketch for a picture by JOHN CONSTABLE, lent for study; men and horses on the towing-path of a canal, with a windy sky and rain clouds; also a "*View on Hampstead Heath*," 36.

30. "*Bayham Abbey*," near Tunbridge Wells. WILLIAM COLLINS. 1836. 13¾ × 18. Sketch for a larger picture.

82. "*Waiting for an Answer.*" J. C. HORSLEY, R.A. 16½ × 22. B.I. 1841.

A retainer, waiting an answer for his master from the lady of the mansion, looks with admiring eyes on the pretty servant-maid in the doorway. The background is from the garden door at Haddon Hall.

No. 35. 24 × 31.

35. "*Hampstead Heath.*" JOHN CONSTABLE. R.A. 1830.

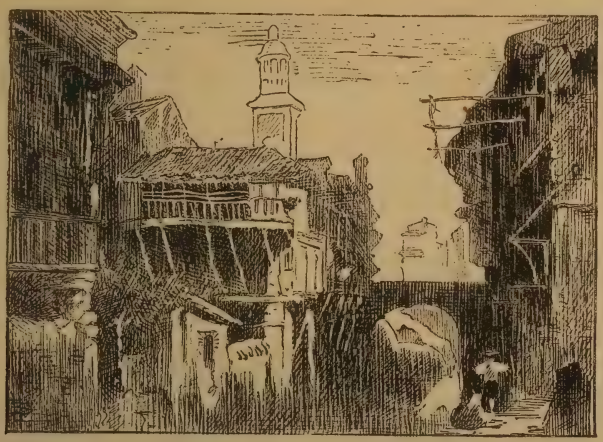
A fine landscape, with rain clouds gathering; in the foreground, two men, with a cart, are loading gravel. Very characteristic of the scenery to the north of London.

28. "*Hall Sands, Devonshire.*" WILLIAM COLLINS. 1846. 16½ × 21½.

An old fisherwoman with her pony about to cross a rustic bridge over a runnel in the sands.

263. "*Landscape.*" WILLIAM MARLOW. 20 × 29½.

A composition with trees, a ruined temple, cattle watering, and men fishing.



No. 175. $17\frac{3}{4} \times 24$.

175. "*Old Buildings on the Darro.*" DAVID ROBERTS. B.I. 1835.

An interesting sketch in old Granada; one of the most picturesque corners in Europe.

71. "*An Italian Contadina and her Children.*" Sir C. L. EASTLAKE. $18\frac{1}{4} \times 14\frac{1}{2}$. B.I. 1824.

108. "*Distant View of Windsor.*" F. R. LEE. 10 × 14.

View from St. George's Hill. There are three landscapes here by Lee; one is sketched on page 34.

All the three preceding painters are better represented in Trafalgar Square.

No. 171. 30 × 25.

171. "*Ophelia.*" R. REDGRAVE. 1847.

Ophelia, seated on a tree trunk, in white and yellow dress, singing, and weaving garlands.

577. "*Landscape.*" J. A. O'Connor. 1839. $5\frac{1}{2} \times 7\frac{3}{4}$.

571. "*Landscape*"; with ruined tower—sunset. J. M. W. Turner. 1821. $8\frac{1}{2} \times 12$. *Parson's bequest.*

Above is—

222. "*A Boy extracting a Thorn from his Foot.*" T. Barker. 1810. $52\frac{3}{4} \times 44\frac{1}{4}$. *Presented by Mr. C. T. Maud.*

37. "*Boat Building*"; near Flatford Mill. John Constable. $20\frac{1}{4} \times 40\frac{1}{2}$.

No. 83. 16 × 18.

83. "*The Rival Performers.*" J. C. Horsley, R.A. B.I. 1839.

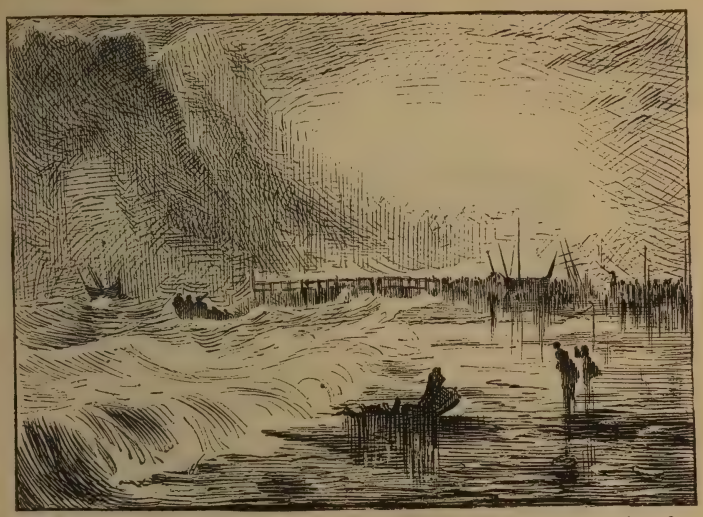
The background is the recessed window in the steward's parlour at Haddon Hall.

217. "*Pigs.*" James Ward. 1813. $9\frac{1}{2} \times 15\frac{1}{2}$.

223. "*Lansdown Fair.*" T. Barker. 1812. $29\frac{3}{4} \times 40\frac{3}{4}$.

Rustics playing at bowls and figures under tents, &c.; with a lowering sky. A picture full of character. *Presented by Mr. C. T. Maud.*

The central picture on the line is a good example of Turner's later style of painting. In the sketch on next page we can only indicate the composition and movement of the waves; in colour there is strong opposition of dark blue clouds and rich yellow sand.



No. 211. 36 × 48.

211. "*Vessels in Distress off Yarmouth.*" J. M. W. TURNER. R.A. 1831.

"A life-boat going off to a stranded vessel, which is making blue-light signals of distress. The position of the figures on the sands indicates the long recession of the waves, which are boiling and tumbling under the influence of the storm."

218. "*A Chinese Sow.*" JAMES WARD. $8\frac{3}{8} \times 11$.

81. "*The Contrast; Youth and Age.*" J. C. HORSLEY, R.A. 18 × 16. R.A. 1840.

An old man in smock frock and a child entering the chancel door of a church.

165. "*Landscape; Sir Philip Sidney's Oak.*" P. NASMYTH. 16 × 21.

A large oak on the left of the picture believed to be planted in Penshurst Park at the birth of Sir Philip Sidney in 1554.

221. "*The Last Man.*" P. J. DE LOUTHERBOURG. $49\frac{1}{2} \times 39\frac{1}{2}$.

Three nude figures upon rocks, with chaos of dark clouds.

540. "*On the Ockment, Devon.*" W. TRAIES. $8 \times 10\frac{1}{4}$. *Parson's bequest.*

578. "*Tower on the Bank of a River.*" Ascribed to J. A. O'CONNOR. $6\frac{1}{2} \times 7\frac{3}{4}$.

247. "*Jack in his Glory.*" J. C. IBBETSON. 1795. 17¾ × 24.
Bought.

A pair-horse hackney coach driven by some drunken sailors returning from Peckham Fair, with the coachman inside.

No. 170. 30 × 24¼.

170. "*Throwing off her Weeds.*" R. REDGRAVE. R.A. 1846.

"A young widow, whose weeds have but the smallest affinity to 'mourning,' is preparing to change them for wedding garments."

133. "*The Wild Flower Gatherers.*" JOHN LINNELL. 1831. 6¼ × 8¼.

Three children with flowers in their laps, seated on the margin of a meadow.

There are three good works by the elder Linnell; one is sketched on page 44.

73. "*Cupid sheltering Psyche.*" WILLIAM ETTY. B.I. 1823.

A pleasant and graceful example of the painter, which we have engraved, in vignette, on the title-page. Several of Etty's works belonging to this collection are in circulation in the country at various schools of art.

[*Door.*]

Nearly the whole of the north wall is occupied by the works of the late C. R. Leslie, commencing with three on the line which represent the painter well—his refinement of sentiment and humour, and his scholarly appreciation of character. Note the grace and beauty of Perdita, in the shepherd's cottage, in the first painting.

No. 114. 21 × 29.

114. "*Florizel and Perdita.*" C. R. Leslie. R.A. 1837.

No. 109. 20½ × 28.

109. "*Scene from 'The Taming of the Shrew.'*" C. R. Leslie. 1832.

Petruchio thrusts back the gown to the frightened tailor. Katherine sits on the left; Hortensio is seen in the background. This picture, which we have roughly sketched, is considered one of the best of Leslie's paintings; it is a repetition of one in the Petworth collection.

No. 115. 21 × 29.

115. "*Autolycus.*" C. R. LESLIE. R.A. 1836.

"Here's another ballad of a fish, that appeared upon the coast, on Wednesday the fourscore of April, forty thousand fathom above water, and sung this ballad against the hard hearts of maids."—*Winter's Tale*, act iv. scene iii.

Note the skilful painting of the wares in the tray, and the bright red in the cap of Autolycus, characteristic of so many of Leslie's pictures.

No. 113. 32½ × 22½.

Above the "*Taming of the Shrew*" is a little circular portrait of the infant Princess Royal (126), being a sketch made in 1841 for his picture of the christening.

113. "*My Uncle Toby and the Widow Wadman*" in the sentry-box; a scene from "*Tristram Shandy.*" C. R. LESLIE. 1832.

"'I protest, Madam,' said my uncle Toby; 'I can see nothing whatever in your eye.'

"'It is not in the white,' said Mrs. Wadman. My uncle looked might and main into the pupil."

This picture was afterwards painted for Mr. Vernon, and is in the National Gallery, Room II.

65. "*Disappointed Love.*" FRANCIS DANBY. 1821. 24¾×32.

One of the earliest works of a painter best known by his landscapes, such as "*The Fisherman's Home*," in the National Gallery. There are three in this collection.

17. "*Devotion.*" MARGARET S. CARPENTER. 30×25. B.I. 1822.

Life-size half-length of St. Francis with a crucifix, in the attitude of prayer.

186. "*Temptation.*" A fruit stall. GEORGE SMITH. 30×35.

A group of children gathered round a stall of tempting fruit, &c.; an old woman seated at the school door.

[Here is a marble bust of Mr. Sheepshanks by Foley; also two small sketches for his portrait, by Mulready. See No. 142, in Gallery II. page 50.]

Next we have a second group of LESLIES—

118. "*Le Malade imaginaire.*" 24×38½. R.A. 1843.

Argan, in yellow dressing gown, pillowed in a chair at the foot of his bed, appeals anxiously to M. Purgon, who, in black cloak, long wig, and red shoe strings, is leaving the room in a rage. Toinette, standing with arms a-kimbo behind her master's chair, enjoys the success of her stratagem, while Beralde regards the doctor with scorn and contempt. See Molière's "*Malade imaginaire.*"

It is supposed that in the "*Malade imaginaire*," as in other pictures, Leslie has introduced his own portrait. This picture, No. 116, and No. 117, sketched overleaf, are (says the Official Catalogue) "intentionally treated in a slight and rapid manner of execution." All three works are remarkable for humour and vivacity.

111. "*Who can this be?*" 23×29. R.A. 1839.

A portly burgomaster, walking in a trim city garden, with his handsome young wife, receives a salute from a young gallant in peach-coloured satin. The sequel is to be seen in No. 112, on the same wall.

128. "*Griselda.*" An oval portrait. 10×8.

119. "*Don Quixote and Dorothea.*" 8×11.

A sketch for the picture at Cashiobury.

Above is an interesting portrait of the young Miss Linwood, whose exhibition of copies of pictures in needlework in Leicester Square will be remembered by some readers.

1439. "*Miss Mary Linwood.*" JOHN HOPPNER. 36×28.

Hoppner was a fashionable portrait painter at the close of the last century; three of his works are in the National Gallery.

No. 117. 39 × 30.

117. "*Les Femmes savantes.*" C. R. LESLIE. R.A. 1845.

In a red room, lighted with wax candles, Trissotin is sitting, pompously reading his poem; opposite are his audience, affecting to be entranced. (Molière.)

122. "*Queen Katherine and Patience.*" C. R. LESLIE. R.A. 1839.

Katherine, pale and sad, sits by her work-table, in bronze-coloured satin dress; Patience stands beside her, playing on a lute.

No. 122. 30×23.

127. "*Portia*"; an oval portrait, 10×8. C. R. LESLIE.

Near the foregoing is another small study—

216. "*Donkey and Pigs.*" JAMES WARD. 6½×9.

112. "*Who can this be from?*" C. R. LESLIE. 1839. 23×29.

A young lady receiving a letter from a servant girl; said to be the sequel to No. 111, page 25.

Above No. 112 is a picture full of humour and vivacity, sketched on next page.

No. 116. 24 × 38½.

116. "*Le Bourgeois Gentilhomme.*" Scene from Molière. C. R. LESLIE. R.A. 1841.

Nicole, broom in hand, makes a lunge at M. Jourdain. His wife, on the left, enjoys the victory of the untaught, but adroit, Nicole over her master, who fences only according to the rules of art.

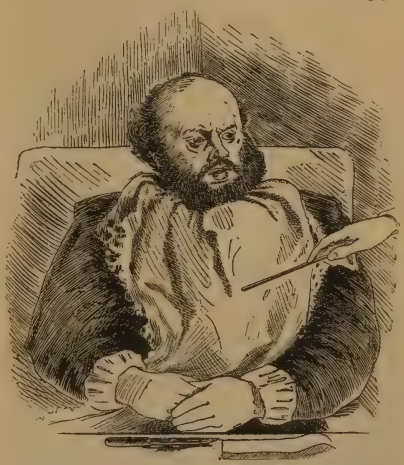
The last four pictures by C. R. LESLIE in this room are on the east wall; their exact positions are shown on the plan.

125. "*The Toilette*"; a lady examining a necklace. 12 × 10.

131. "*Dulcinea del Tobosa*"; the pretty peasant mistress of Don Quixote, clad in a red bodice, tying up her long dark hair. 12 × 10. R.A. 1839.

132. "*Sancho Panza*," when governor of Barataria, prevented from eating by the interdict of the physician. R.A. 1839.

"Sancho sits at his Tantalus table, in the sumptuous palace of his capital at Barataria, the laced bib under his chin. You see the hand of the physician holding the whalebone rod at whose touch the dishes vanish from before the hungry governor. * * * More truthful humour was never put upon canvas of the same dimensions by any painter. The hot, hungry impatience and indignant questioning expression of the face are irresistible."—TOM TAYLOR'S *Life of Leslie.*



No. 132. 12 × 9.

And last, a small oval—

121. "*A Female Head*," the figure back to the spectator. 9 × 6¾.

No. 57. 27½ × 18.

On the left of this wall, on the line, are five pictures by C. W. COPE, R.A.; commencing with a graceful figure of charity, a fair young girl in white robe giving alms to the poor; a classically conceived picture.

57. "*Almsgiving.*" R.A. 1840.

52. "*Palpitation.*" 30 × 22¾. R.A. 1844.

A young lady in white dress stands anxiously waiting for a letter, while the postman discusses the direction with an old servant at the door.

58. "*L'Allegro*"; and **59.** "*Il Penseroso.*" Each 28 × 18½. R.A. 1848.

The last is in the right-hand corner.

56. "*Benificence.*" 27½ × 17¾. R.A. 1840.

A young girl supporting her aged father up the steps of a church porch; clad in picturesque costumes of the past.

No. 58. 28 × 18½.

Above the first three pictures by Cope is—

172. "*Bolton Abbey; Morning.*" R. REDGRAVE. 1847. 12½ × 30½.

Two pictures, of no great merit, are hung above—

179. "*The very Picture of Idleness.*" A young girl leaning out of a window. R. ROTHWELL. 30 × 28.

And on the right—

178. "*Noviciate Mendicants.*" R. ROTHWELL. 36½ × 29. Two children about to beg.

In the centre, above the Turner, is—

253. "*Portrait of Mr. John Bell*," the publisher, with a copy of *Bell's Weekly Messenger* in his hand. GEORGE CLINT. 50×40.
Given by Mr. C. Masters.

No. 210. 36 × 48½.

210. "*East Cowes Castle*," Isle of Wight. J. M. W. TURNER.

The regatta with the Royal Yacht Squadron parting from its moorings. The fine atmospheric effect of this picture is best seen at a little distance; it is fairly indicated in the sketch. R.A. 1828.

59. "*Il Penseroso*." C. W. COPE. 28×18½. R.A. 1848.

11. "*Dort*." Sir A. W. CALLCOTT. 1841. 12½×30.

A sunny meadow with cattle, Dort in the distance.

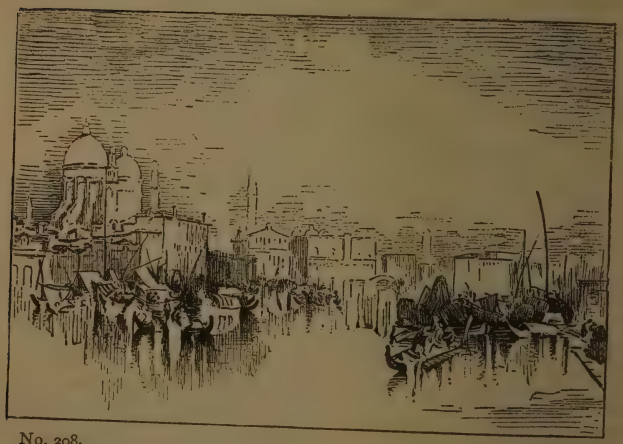
In the centre is a fine Wilkie, the four figures in which will linger in the memory of all who have seen the picture. Note the beautiful drawing of the hands (to which Wilkie attached special importance), and the quality of colour throughout. It is said that Mulready sat for the portrait of Duncan Grey. (*See sketch overleaf.*)

This and a little picture, "*The Broken Jar*" (No. 225, page 38) are the best examples here of the painter of "*The Blind Fiddler*," in the National Gallery.

No. 226. 25¾ × 21¼.

226. "*The Refusal.*" Sir DAVID WILKIE. R.A. 1814.

"Duncan fleech'd and Duncan pray'd,
Ha! ha! the wooin' o't;
Meg was deaf as Ailsa Craig,
Ha! ha! the wooin' o't."—BURNS' *Duncan Grey.*



No. 208. 24 × 36.

208. "*Venice.*" J. M. W. TURNER. R.A. 1840.

A gorgeous effect of sunlight on the island city; marble palaces, gondolas, gay costumes, and awnings—melting in mist.

213. "*Italian Mother.*" T. UWINS. 1842. 17×22.

An Italian mother teaching her child the tarantella; other figures grouped around.

1395. "*I will fight.*" P. SIMPSON. 1824. 30×25½.

Two boys; one in the attitude of fighting. *Townshend bequest.*

Next is another large study by JOHN CONSTABLE; horses drawing a timber waggon through a shallow stream in a wooded landscape.

No. 74. 28 × 41.

74.* "*Honeywood introducing the Bailiffs to Miss Richland as his Friends.*" W. P. FRITH, R.A. R.A. 1850.

Honeywood. "Two of my very good friends, Mr. Twitch and Mr. Flanigan. Pray, gentlemen, sit without ceremony."

Miss Richland (*aside*). "Who can these odd-looking men be?"

Scene from GOLDSMITH'S *Good-natured Man*, act iii. scene i.

Honeywood in puce-coloured dressing gown, bailiffs also grotesquely attired in blue and red; the picture is powerful in colour and full of humour. This, and the "*Derby Day*," in the National Gallery, are the two pictures by Frith belonging to the nation; both popular and representative works. The above is remarkable for technical skill; note the painting of the Turkey carpet and other details.

* Engraved by permission of the Art Union of Glasgow.

No. 207. 24 × 31.

207. "*Line-fishing off Hastings.*" J. M. W. TURNER. R.A. 1835.

Hastings, and its sheltering cliffs, seen under a burst of sunlight; various boats in the foreground, and a collier wearing off shore. Blue sky and fleecy clouds overhead; a dark cloud (not seen) casts a shadow on the disturbed water.

This was painted as a companion picture to No. 209, on the right side of the doorway, page 16.

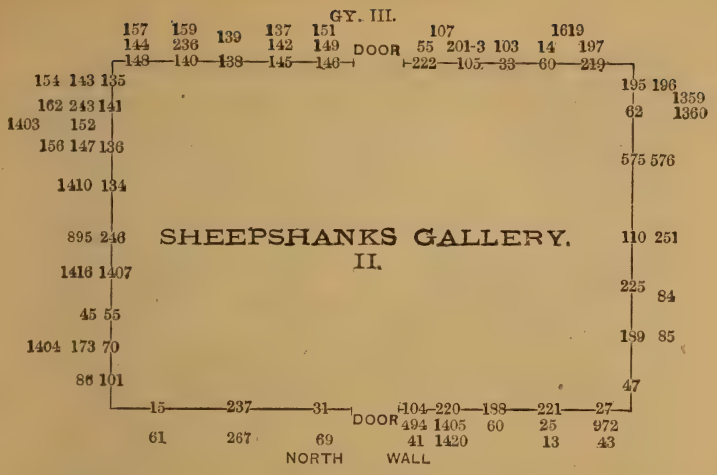
212. "*Suspicion.*" T. UWINS. 1848. 16½ × 22½.

A lady seated in an Italian garden, two other figures, one playing on a harp.

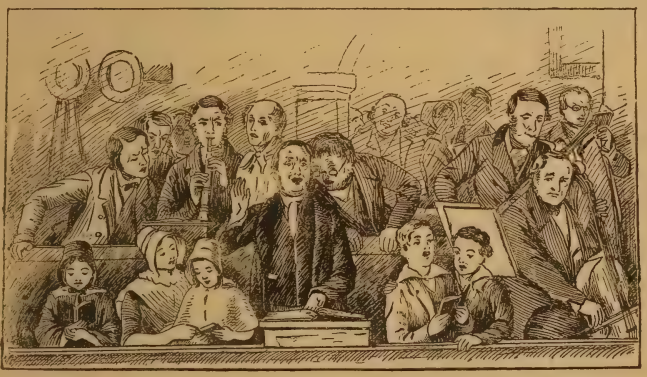
1434. "*Landscape, with Waterfall and Anglers.*" G. SMITH (of Chichester). 17 × 25. *Bought.*

[*Entrance to Gallery II.*]

On the screens in this room will be found a most interesting collection of small Drawings and Sketches by W. MULREADY.



MULREADY—Callcott—Collins—Constable—Cope—Creswick—Eastlake—C. Landseer—Lee—Linnell—Morland—Stanfield—Stothard—Webster—Wilson.



No. 222. 24 × 36.

222. "*A Village Choir.*" T. WEBSTER, R.A. R.A. 1847.

A group of village singers and musicians in the gallery of a country church. One of the best and most popular examples of the painter. Note the variety of character and the attention to details, even to the painting of the worn prayer-book and the carved oak panels.

55. "*Sea-piece.*" P. J. DE LOUTHERBOURG. 21¼ × 15½. *Bought.*

201. "*Twelfth Night.*" **202.** "*Brunetta and Phyllis.*" **203.** "*Sancho and the Duchess.*" On one canvas, 12¾ × 31. T. STOTHARD.

There is another picture by Stothard on the same wall; but this artist is better represented in the National Gallery.

No. 107. 30 × 36.

107. "*Gathering Seaweed.*" F. R. Lee. R.A. 1836.

Next are two, of the three, works by Charles Landseer, elder brother of the animal painter.

105. "*The Hermit.*" C. Landseer, R.A. 22 × 18½. R.A. 1841.

An old man in the dress of a Franciscan friar, reading in a cell; before him a crucifix and a skull.

103. "*The Temptation of Andrew Marvel.*" C. Landseer, R.A. 40 × 50. R.A. 1841.

Lord Danby, in gay attire—white satin, silk stockings, and red cloak—has come to offer a bribe to Andrew Marvel, the member for Hull, a great favourite with Charles II., who was said to be "much delighted with his conversation." Behind are the pages with the bags of gold, and Marvel's servant bringing him his frugal dinner. Marvel declines the king's offer, and "sends to his bookseller for the loan of a guinea."

The central picture, sketched on next page, is—

33. "*Salisbury Cathedral.*" John Constable. R.A. 1823.

"This picture was painted for a bishop of the diocese, who, finding some trivial fault with the dark cloud behind the cathedral, declined to take it. The cathedral is one of the most perfect in England."—*Official Catalogue.*

This and the "*Dedham Mill,*" in Gallery III. page 62, are good examples of the painter.

No. 33. "*Salisbury Cathedral.*" J. CONSTABLE. 34 × 42.

60. "*Mother and Child.*" C. W. COPE, R.A. 14½ × 10. R.A. 1853.
A young mother hushing a child to sleep on her shoulder.

14. "*The Inn Door.*" Sir A. W. CALLCOTT. 4¼ × 11¾.
Gravesend; peasants baiting their horses at the old posting-house.

197. "*Shakespeare's Principal Characters.*" T. STOTHARD. 14¼ × 55¼.
A crowd of figures on a small scale, not easy to be seen.

1619. "*Lake of Geneva,*" in a storm. L. MENNET. 27 × 39.

No. 219. 20 × 32.

219. "*Sickness and Health.*" T. WEBSTER, R.A. R.A. 1843.

On the west wall are two small tree studies by JAMES STARK—

195. "*Distant View of Windsor.*" $10\frac{1}{2} \times 8\frac{3}{8}$.

196. "*Woody Lane near Hastings.*" 8×7.

And next is one of Creswick's finest landscapes; Nature in her quiet mood, studied with great feeling and accuracy—

No. 62. 40 × 50.

62. "*A Summer's Afternoon.*" T. CRESWICK. R.A. 1844.

A mountain stream on the left, rushing over rocks into a quiet pool; cattle in the water, and a girl seated on the rocks. Here, and in No. 61 (page 42), on the other side of the room, we see this artist to better advantage than in Trafalgar Square.

575. "*Landscape: Cottage by a Brook.*"
576. "*Landscape, with Haystack.*" } P. NASMYTH. Each $7\frac{1}{2} \times 9\frac{3}{4}$.
Parson's bequest.

Above are two old-fashioned portraits of young people, by Sir THOMAS LAWRENCE, painted about 1801—

1359. "*Sir Codrington Edmund Carrington.*" $23 \times 19\frac{3}{4}$.
1360. "*Paulina, first wife of Sir C. E. Carrington.*" $29\frac{1}{4} \times 24\frac{3}{8}$.
Bequeathed by Miss L. M. Carrington.

In the centre of the wall is an important picture by Leslie, the rest of whose works we have seen in Gallery I. The colours in this picture are exceptionally quiet, excepting Falstaff's jacket, which is red; the colour carried out in the picture in a red curtain on the right.

No. 110. 36¾ × 52½.

110. "*The Principal Characters in 'The Merry Wives of Windsor.'*" C. R. Leslie. R.A. 1838.

"The scene is in Page's house. At the table, Page is sitting, and offers a cup of sack to Slender, who is waited upon by the stolid Simple. On the left, the fat knight jokes with the "merry wives," and Bardolph, as a serving man, is talking to Page's son. Sweet Anne Page sits placidly beside her inapt wooer. At the foot of the table, Justice Shallow and Parson Hugh observe Slender admiringly."

Above the foregoing (and in strange contiguity with it) is a figure of the dead Christ, with angels watching.

251. "*The Sepulchre.*" Marshall Claxton. 50×69.

A picture exhibited at the International Exhibition in 1862, and presented by the artist. His principal works were painted for Miss Burdett-Coutts.

On the right are two excellent portraits by John Jackson—

84. "*Portrait of the Artist.*"
85. "*Portrait of the late Earl Grey.*" } Each 30×25.

Returning to the line, there is a delicate little cabinet picture by Wilkie, full of force and humour, which from its small size is liable to escape observation.

225. "*The Broken Jar.*" Sir DAVID WILKIE. $7\frac{3}{4} \times 6\frac{1}{2}$. R.A. 1816.

No. 189. 33 × 48¾.

189. "*A Market Boat on the Scheldt.*" W. CLARKSON STANFIELD. 1838.

A boat with market people moored to a buoy at the mouth of a river; a Dutch man-of-war lying off shore. The composition is suggested in the sketch; in the painting there is much richness of effect and harmony of colour. This picture and No. 188, on next page, well represent the painter.

47. "*Windmills; Blackheath.*" E. W. COOKE, R.A. 7 × 11.

A small sketch on paper.

43. "*Mont St. Michel, Normandy.*" E. W. COOKE, R.A. $21\frac{1}{2} \times 31\frac{1}{2}$. B.I. 1832.

Low water; a waggon and company of peasants crossing the sands.

972. "*The Mermaids' Haunt.*" J. C. IBBETSON. $14\frac{3}{4} \times 19$. *Bought.*

Women bathing in a deep rocky valley, with woods beyond.

Underneath the foregoing is a picture painted on panel, by Collins, similar in pleasant treatment and sympathy with rustic life to "*As Happy as a King*," in the National Gallery.

No. 27. 18 × 24.

27. "*Rustic Civility.*" WILLIAM COLLINS. 1833.

No. 188. 42 × 34½.

188. "*Near Cologne.*" W. CLARKSON STANFIELD. 1829.

A half ruined tower and picturesque buildings of a mill; in the foreground a ferry-boat. Very quiet in treatment, and solidly painted, but not equal in quality to "*The Market Boat.*"

On either side are two companion pictures, the first of which we have sketched.

No. 221. 22 × 30.

221. "*Returning from the Fair.*"
220. "*Going to the Fair.*" 22 × 30. } T. WEBSTER, R.A. B.I. 1837.

The remaining eight pictures on this wall are not very remarkable as works of art.

25. "*The Caves of Ulysses at Sorrento.*" W. COLLINS. 1843. 16 × 25.

The caves are on the right of the picture; on the left is a wide expanse of sea, with Naples in the distance.

13. "*A Seaport and Jetty*"; gale rising. Sir A. W. CALLCOTT. 12 × 16.

Above is a large allegorical subject—

60. "*Angels ministering to Christ.*" Sir GEORGE HAYTER. 1849. 67 × 53½.

Christ kneeling on a rock, surrounded by angels with green, blue, and crimson wings; other angels in the sky.

1420. "*Blea Tarn, Cumberland.*" Rev. C. H. TOWNSHEND. 9 × 12½. *Townshend bequest.*

1405. "*Cinderella.*" GEORGE CRUIKSHANK. 21 × 17. *Townshend bequest.*

A fanciful little painting by the celebrated caricaturist and temperance advocate.

41. "*Brighton Sands.*" E. W. COOKE. 25½ × 30. B.I. 1838.

Fishermen landing fish from a vessel which has just come on shore.

494. "*Landscape, with river and ruins.*" RICHARD WILSON. $10\frac{1}{4} \times 14$.
Parson's bequest.

[See his other landscape on the east wall; sketched in outline on page 44.]

104. "*Sterne's Maria.*" C. LANDSEER, R.A. $22 \times 18\frac{1}{2}$.

Maria, seated in sadness on a roadside bank, holds her little dog by a string; the dog supposed to have been painted by Sir Edwin Landseer.

[*Door.*]

69. "*The waefu' heart*" ("*Auld Robin Grey*"). T. DUNCAN.
$30\frac{1}{2} \times 23\frac{1}{2}$. R.A. 1841.

The waefu' young wife, seated on a low chair beside the fire; at her feet a shepherd's dog.

Next, on the line, are three good pictures—

No. 31. $27\frac{1}{4} \times 30\frac{1}{4}$.

31. "*Seaford, Coast of Sussex.*" WILLIAM COLLINS. R.A. 1844.

Note the cloud shadows over the sea and sand; barely indicated in the sketch.

237. "*The Reckoning.*" GEORGE MORLAND.
Presented by F. P. Round.

The best of the three Morlands in this room; very characteristic of the artist. (*Sketched on next page.*)

His other two pictures, Nos. 1403 and 1404, are on the next wall.

No. 237. "*The Reckoning.*" G. MORLAND. 29 × 39.

15. "*A Sunny Morning.*" Sir A. W. CALLCOTT. 27 × 35¾. R.A. 1813.

A group of cattle standing among some rushes in a still pool. The landscape sleeps in the mists of a summer's morning; a good rendering of "British haze."

Above is—

267. "*The Alchemist.*" W. DOUGLAS. 1855. 51½ × 39½.
Bequeathed by Mrs. Fochette.

The alchemist and his servant in a spacious chamber, surrounded by books and curiosities, and the various implements of his art.

No. 101. 21 × 17.

61. "*A Scene on the Tummel,*" Perthshire. T. CRESWICK. 36 × 28. R.A. 1844.

A mountain stream rushing over rocks towards the foreground.

On the east wall, the first picture is a Landseer, whose principal works are in the next room.

101. "*Young Roebuck and Rough Hounds.*" Sir E. LANDSEER. B.I. 1840.

A young buck has been killed and fallen over some rocks; four young hounds gathered round the body form the interest of the picture.

86. "*A Fruit-piece.*" GEORGE LANCE. 14×17. B.I. 1843.

173. "*Mendicants of the Campagna.*" E. V. RIPPINGILLE, 1844. $14\frac{1}{2}\times22\frac{5}{8}$.

No. 70. 22 × 18¾.

70. "*An Italian Peasant-woman fainting from the Bite of a Serpent.*" Sir C. L. EASTLAKE. R.A. 1831.

45. "*Portsmouth Harbour.*" The Hulks. E. W. COOKE, R.A. $11\frac{3}{4}\times16$.

An old hulk, in picturesque decay, occupies the centre of the composition.

55. "*Maiden Meditation.*" C. W. COPE, R.A. $25\frac{1}{4}\times15\frac{1}{2}$. R.A. 1847.

A fair girl, with veil thrown back, reading a book.

Above, on the same wall, are two paintings by GEORGE MORLAND—

1404. "*Sea-shore*"; hauling in a boat.
1403. "*Horses in a Stable.*" } Each $34\times46\frac{1}{4}$. Painted 1791.

The latter picture is on the right hand.

The central position on this wall is worthily occupied by one of Wilson's fine landscape compositions; our outline, on next page, will be sufficient to identify the picture.

No. 246. 24¼ × 19¼.

246. "*Landscape; Evening.*" RICHARD WILSON.

Wilson was one of the best of our early English landscape painters; see his works in the National Gallery, Rooms VII. and VIII.

On either side are two delightful examples of the elder Linnell.

1407. "*Landscape; Driving Cattle.*" JOHN LINNELL. 12½ × 15.
Townshend bequest.

No. 134. 15¼ × 22¼.

134. "*Milking Time.*" JOHN LINNELL.

In the first of Linnell's landscapes the cattle are on a very small scale, and the clouds form the chief object of interest; in the latter the interest is in the colour and the repose of evening.

Above are three pictures which should be noticed before examining the Mulreadys.

1416. "*Nymph gathering Honeysuckle.*" J. SEVERN. $10\frac{1}{4} \times 15$.

1410. "*Ariel: 'On the bat's back I fly.'*" J. SEVERN. $9\frac{3}{4} \times 15$.
Townshend bequest.

895. "*Fruit-piece.*" GEORGE LANCE. 36×38.
Bequeathed by Mr. C.T. Maud.

A large and skilful composition of fruit in a market basket, on a wooden bench; melons, peaches, grapes, &c. in rich profusion. This picture was added to the collection in October 1877.

The remainder of the pictures in this room consists of twenty-four of Mulready's paintings, forming in themselves a representative collection.*

Mulready was one of the most perfect draughtsmen of the English school; his sketches and studies on the screens in these rooms should be examined in connection with his more finished work. "I have drawn all my life," he says, "as if I were drawing for a prize," and the pictures before us are evidence of the fact. There is a charm about them exceeding anything in the collection.

The central picture, glowing in sunset light, is sketched on next page.

A girl leans against a wall, with an infant brother asleep in her arms; behind her a youth in a red smock frock regards her with a look of intense love. The beauty of the picture is in the refinement of sentiment, the careful drawing and quality of colour, which it is difficult to indicate in a sketch. In this picture (and in No. 146, "*The Sonnet*," page 50), we are reminded of the poetic sentiment of Mason, Pinwell, and Walker; artists all departed with scarcely a successor.

* There are four pictures by Mulready in the National Gallery, Room II., and some in the Royal Collection at Windsor.

No. 141. 24¼ × 30¼.

141. "*First Love.*" WILLIAM MULREADY. 1839.

On either side are two small landscapes—

136. "*The Mall, Kensington Gravel Pits.*" 1812. 14 × 19½.
135. "*Near the Mall.*" 1813. 13½ × 18¾.
} WILLIAM MULREADY.

147. "*The Sailing Match.*" 14 × 11¾. Children sailing a boat at a pool.

No. 243. 16 × 12.

156. *Study for the picture of "The Rattle."* 1807. 4⅛ × 3⅞.

152. "*Portrait of Mr. Sheepshanks.*" 1832. 6½ × 5¼.

Next is a fine study of an old woman with dark hair, the drawing of which should be closely examined.

243. "*Head of a Female.*" WILLIAM MULREADY. *Bought.*

162. "*Portrait of a Little Girl.*" WM. MULREADY. $9 \times 6\frac{3}{4}$.

154. "*Still Life.*" 1809. $5\frac{1}{8} \times 5\frac{1}{2}$.

A small, highly finished study of a stone bottle, glass bottle, earthen pan, &c.

143. "*Open your mouth and shut your eyes.*" 1838. $12\frac{1}{2} \times 12$.

A girl with eyes closed kneeling on the grass, a man holding a cherry to her lips; a young child beside them.

157. "*Landscape with Cottage.*" $8\frac{3}{4} \times 7\frac{1}{2}$.

No. 144. 12 × $9\frac{3}{4}$.

144. "*Brother and Sister.*" WILLIAM MULREADY. R.A. 1837.

This subject was painted, on a larger scale, with little alteration, for Mr. Vernon, and is in the National Gallery, Room II.

No. 148. 15¼ × 18.

148. "*The Butt; shooting a Cherry.*" WILLIAM MULREADY. R.A. 1848.

No. 140. 20 × 15¼.

159. *A sketch for picture of "Punch and Judy."* WM. MULREADY. 1812. 8 × 12½.

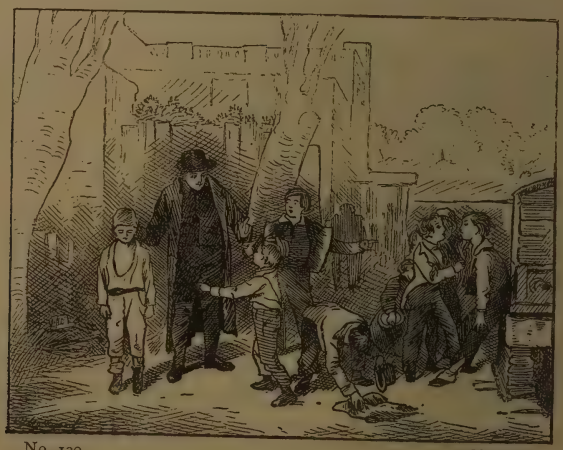
A slight sketch in colour, hung rather out of sight.

236. *"A Mother teaching her Child to Pray."* 1859. 17½ × 13½; oval.

140. *"Giving a Bite."* R.A. 1836.

This picture, and Nos. 143 and 148, on the last page, are thoroughly characteristic of the painter.

Next is an early work, painted in 1816, showing study of the Dutch school. The subject is familiar through engravings.



No. 139. 28¼ × 37.

139. *"The Fight Interrupted."* WILLIAM MULREADY. R.A. 1816.

Below, in striking contrast in style and treatment, is one of Mulready's largest pictures, full of fine drawing and invention, but less successful in colour and effect than his simpler subjects.

No. 138. 35½ × 45.

138. "*The Seven Ages.*" WILLIAM MULREADY. R.A. 1838.

The original design was drawn on wood, as a frontispiece to Shakespeare's "*Seven Ages*," published by Van Voorst.

No. 145. 21½ × 17⅞.

145. "*Choosing the Wedding Gown.*" WM. MULREADY. R.A. 1846.

In the Official Catalogue attention is especially drawn to the colour and execution of the last work; for force and brilliancy, and for the rendering of textures of drapery, it is very remarkable.

142. "*An Interior*," with a portrait of Mr. Sheepshanks. WILLIAM MULREADY. 20×15¾.

The room is one in which Mr. Sheepshanks resided, in Old Bond Street.

137. "*Blackheath Park.*" 13½×24. R.A. 1852.

View from the window of a residence of Mr. Sheepshanks.

151. "*A Cottage at St. Albans.*" 10×14.

No. 146. 14 × 12.

149. "*The Toy Seller.*" 7½×9¾. R.A. 1837.

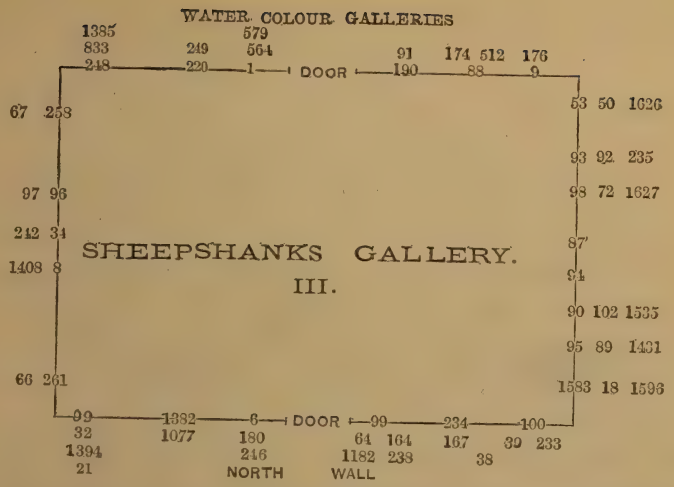
A negro mendicant selling toys.

Last of the series is—

146. "*The Sonnet.*" R.A. 1839.

Very beautiful in sentiment, drawing, and composition; painted in a rich suffused glow of light. A painting which a well-known art critic describes as "one of the most pathetic, elegant, and intense" of Mulready's designs.

In this room are cases containing a valuable collection of Enamels, Miniatures, &c., by ESSEX, BONE, *and other artists, bequeathed by Mrs. Plumley. Also four studies of heads by* ALPHONSE LEGROS, *each executed in two hours, before his pupils at the Slade School. Exhibited in the Grosvenor Gallery in* 1877, *and presented by the Artist.*



LANDSEER—Barry—Callcott—Chalon—Constable—Danby—De Wint—Roberts—Smirke—Stanfield—Ward.

No. 91. 25 × 29¾.

91. "*There's no place like home.*" Sir EDWIN LANDSEER. B.I. 1842.

"A Scotch terrier just returned to the barrel that forms his kennel raises a whine of satisfaction."

There are fourteen works by Sir E. Landseer in this room, forming a collection almost equal in interest to that in the National Gallery.

No. 190. 28 × 43½.

190. "*Sands near Boulogne.*" W. Clarkson Stanfield. R.A. 1838.

Sea-shore with fishing-boats; Dutch man-of-war off shore.

The central picture is a well-known work.

No. 88. 49½ × 75½.

88. "*The Drover's Departure.*" Sir E. Landseer. R.A. 1835.

A scene in the Grampians; depicting the departure of the herds from the Highlands to the south. This picture is unusually full of incident for Landseer.

"In the foreground the grandfather has his horn filled with 'mountain dew' by his bonnie daughter, whose husband, just behind her, caresses the youngest child ere he starts. 'Lad and lass, seated together, foregather ere they part.' The sheep, the bulls, and the goats are assembled in the distance in long droves."

In the picture the clouds gather round the mountains more than in our sketch; the colouring is in Landseer's boldest manner; the bright red saddle-cloth on the pony and the Highlander's red stockings are the principal points of colour.

Above are two, of the three, examples of DAVID ROBERTS, dated 1843—

174. "*Entrance to the Crypt, Roslyn Chapel.*" 30×26.

176. "*The Gate of Cairo,*" called Báb-el-Mutaweller. 30×26.

The southern gate of the old city, with its curious towers and minarets, now in the centre of modern Cairo; a motley crowd of Easterns with gay costumes and camels.

512. "*An Old Woman spinning.*" MARGARET S. CARPENTER. 30×26. *Parson's bequest.*

9. "*A Brisk Gale.*" Sir A. W. CALLCOTT. 41×26¼. R.A. 1830.

A Dutch East Indiaman landing passengers in boats at the mouth of a river.

On the next wall are numerous Landseers, which we should examine *after* the following :—

53. "*The Young Mother.*" C. W. COPE, R.A. 12×10. R.A. 1846.

50. "*Donkey and Spaniel.*" ABRAHAM COOPER. 1818. 12×9.

Next are two little landscapes, **1626.** and **1627.** (each 4×6), by BRYNER, and above, a landscape with horses, waggon, &c., in the shade of a fine group of trees, called—

235. "*Village Gossips.*" J. J. CHALON. 1815. 41½×35¾.

Of this painter, whose work (especially his large sea-piece, No. 234, on the next wall, page 59) appears harsh and crude to the ordinary observer, the late C. R. Leslie wrote in 1855 :—

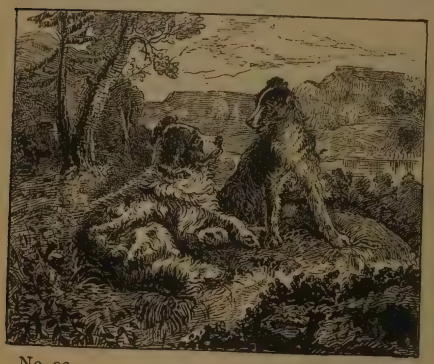
"In his execution he did not aim at elaborate and minute finish, though some of his small landscapes prove that this was quite within his power. No painter had so great a range of subjects; in his figures, animals, and marine pictures we recognise the hand of a master."

There are three landscapes by Chalon in the Water-colour Galleries.

72. "*The Head of a Cardinal.*" WILLIAM ETTY. R.A. 1844.

The two small pictures by Etty in this collection are good examples, but scarcely representative of the painter whose works should be seen in the National Gallery, Room II.

We may now return to the Landseers, commencing with No. 92.



No. 92. 16¾ × 21.

92. "*The Twa Dogs.*" Sir E. LANDSEER. 1822.

"Upon a bonnie day in June,
When wearing through the afternoon,
Twa dogs that werena thrang at hame
Foregather'd ance upon a time.
* * * *
And then began a lang digression
About the lords of the creation."
BURNS.

No. 93. 18 × 24.

93. "*The Old Shepherd's Chief Mourner.*" Sir E. LANDSEER. R.A. 1837.

"The shepherd's coffin rests in a rude cottage; it is covered by a plaid and a blanket partially drawn aside, on which sits his dog. On a three-legged stool the clasped Bible and spectacles are laid, speaking of reverence and age; the stick and bonnet, too, are there; and the rosemary sprigs spread upon the coffin-lid and floor tell of the old-world customs passing away or only held sacred in the solitary hills.'

No. 98. 15 × 11.

98. *"A Naughty Child";* dark green dress and red stockings; a broken slate upon the ground. Sir E. LANDSEER. B.I. 1834.

No. 87. 20 × 26.

87. *"A Highland Breakfast."* Sir E. LANDSEER. R.A. 1834.

In the centre of this wall, above the Landseers, is a life-size picture of Adam and Eve in the Garden (lent by the Society of Arts), "*Temptation*," JAMES BARRY; whose principal works are the six large decorative paintings representing "Human Culture," in the Council Room of the Society of Arts. Painted in the last century, they were pronounced at the time to be "the greatest historical works of the English school." They may be seen on application at the Society's rooms in the Adelphi. Barry's portrait, painted by himself with unflinching accuracy, is on the other side of this room (No. 564, page 63).

Returning to the line, we come to a popular Landseer, the subject of one of H. B.'s political caricatures forty years ago—

No. 94. 20 × 26.

94. "*A Jack in Office.*" Sir E. LANDSEER. R.A. 1833.

This picture, which was a great attraction in the Royal Academy in 1833, may be considered one of Landseer's representative works; it is in excellent preservation, the details being as distinct and pure in colour as if painted yesterday. Fifteen years afterwards Landseer painted a large picture, very similar in treatment, for Mr. Jacob Bell, "*Alexander and Diogenes*"; it hangs in the National Gallery, Room I. (*See* "*Pictorial Notes in the National Gallery*," *page* 23.)

No. 90. 10 × 14.

90. "*A Fireside Party.*" Sir E. LANDSEER. B.I. 1829.

These dogs are said to be the original "Peppers and Mustards" described by Sir Walter Scott in "*Guy Mannering.*" The painting of this picture should be carefully examined.

102. "*The Eagle's Nest.*" 10 × 14.

89. "*The Dog and his Shadow.*" 1822. 18 × 22.

In the two last, the figures are on an unusually small scale.

No. 95. 18 × 24.

95. "*Tethered Rams.*" Sir E. LANDSEER. R.A. 1839.

1535. "*Girl, with Dogs.*" N. Diaz.

1431. "*Landscape with Buildings, and a River with Bathers.*" George Lambert. $39\frac{1}{2} \times 49\frac{3}{4}$.

A carefully composed landscape in the style of Gaspar Poussin.

1596. "*The Village Turner.*" J. Hornung.

18. "*The Sisters.*" Margaret S. Carpenter. 12 × 14. B.I. 1840.

1583. "*Callendar Bridge, Perthshire.*" C. R. Stanley. 12 × 16. *Bequeathed by Mrs. Linch.*

The three foregoing are careful works; "*The Sisters*" are painted with a quiet old-fashioned grace that is rare in these days.

233. "*The Hop Garden.*" W. F. Witherington. 1834. $17\frac{1}{2} \times 14$.

A young girl dressing the bonnet of a sister with a garland of hops; a lad looking on. There is a similar subject by this artist in the National Gallery.

39. "*Lobster Pots.*" E. W. Cooke, R.A. $15\frac{1}{2} \times 21$. B.I. 1836.

Next are two well-known Landseers, forming a pair representing "Comedy and Tragedy." The dogs in both pictures are life-size, and, apart from their humorous and pathetic interest, are two of the finest paintings by Landseer in the collection.

No. 100. $27\frac{1}{2} \times 30$.

100. "*Comical Dogs.*" Sir E. Landseer. B.I. 1842.

In the first we have—

"Two wiry-haired terriers; one with a Scotch bonnet on his head, the other with a woman's cap and a short pipe in his mouth.

"Looking at this picture, one almost hears the light-hearted laugh of the master who has so decorated them."—*Off. Cat.*

No. 99. $27\frac{1}{2} \times 35\frac{3}{4}$.

99. "*Suspense.*" Sir E. LANDSEER. 1834.

"A bloodhound watching at a closed door, within which some wounded knight has recently been borne. His gauntlets are left outside, and a torn eagle's plume lies on the floor."

In the centre is the large view of Hastings by Chalon, of which we have spoken on page 53.

234. "*Fishing-boats making the Shore in a Breeze.*" J. J. CHALON. 1819. $52\frac{1}{2} \times 84$. *Bought.*

The remaining pictures, hung above on this wall, are not remarkable examples of their respective painters.

38. "*Watermeadows near Salisbury.*" JOHN CONSTABLE. $21\frac{1}{4} \times 18$.

167. "*Cinderella about to try on the Glass Slipper.*" R. REDGRAVE. 42×56. R.A. 1842.

238. "*Cows in a Landscape.*" S. GILPIN. $18 \times 24\frac{1}{2}$. *Bought.*

The only work by this artist, a Scotch animal painter of the last century.

1182. "*Forest Scene with Oak Trees.*" JOHN CROME. $24\frac{1}{2} \times 29$.

This artist was the founder of a school of landscape painting in Norfolk, about the year 1800.

164. "*An Interior.*" WILLIAM MULREADY, Jun. $16 \times 20\frac{1}{2}$. R.A. 1838.

64. "*A Woody Landscape*"; a group of oak trees, with a labourer and two children on the road. JOHN CROME. $19\frac{1}{4} \times 15\frac{1}{4}$.

[*Door.*]

6. "*Landscape; cows drinking.*" JOHN BURNET. 1817. 15¼×22¼. *Presented by Mr. Roberson.*

Four cows drinking at a pool; the only example of this artist, a companion of Wilkie, and engraver of some of his pictures.

No. 180. 13⅜×18.

180. "*Interior of a Cattle-shed.*" WILLIAM SIMSON.

An excellent little study by a Scotch animal painter, reminding us of the Dutch school.

246. "*Idleness*"; interior of a cottage, a girl asleep. E. BIRD. 12⅜×16⅜.

Next is a large, sombre canvas, representing barren rocks and the dark recesses of a poisoned valley; a work of no great importance from an artistic point of view.

1382. "*The Upas or Poison Tree*" of the Island of Java. FRANCIS DANBY. 66½×92¾. B.I. 1820.

"A fabulous tree said to grow in the island in the midst of a desert, formed by its own pestiferous exhalations. The poison was considered precious, and was to be obtained by piercing the bark. So perilous was the endeavour to obtain it that only criminals sentenced to death could be induced to make the attempt."

REDGRAVE'S *Century of Painters.*

1077. "*View of the Light-house in the Bay of Dublin,*" with his Majesty's yacht *Dorset.* J. T. SERRES. 1788. 40×60. *Bought.*

21. "*Lions and Lionesses*"; with rocky background. G. STUBBS. 1776. 52×71½. *Bought.*

1394. "*The Good Harvest of* 1854." C. A. COLLINS. 17¼×13¾.

A child in mauve dress carrying corn; a small subject sympathetically painted. The artist was a son of the late W. Collins, R.A.

32. "*Cottage Interior.*" WILLIAM COLLINS. 1814. 11½×15.

An interior with a woman peeling apples; said to be a portrait of the artist's mother.

99. "*Hercules slaying the Hydra.*" J. H. MORTIMER. 16½×14½.

On the east wall are two fine landscapes by PETER DE WINT, which should be noticed together (No. 258 is on the right of the wall).

No. 261. 41 × 63¼.

261. "*Woody Landscape with Water.*"

258. "*A Cornfield.*" 41¼ × 64½.

The latter is noticeable for aërial perspective and transparent qualities. De Wint's landscapes in water-colours are highly esteemed.

66. "*Calypso's Island.*" FRANCIS DANBY. 33 × 46.

Sunset upon a flat shore; tall trees growing at the water's edge; a figure on the sand. See also, on the right hand, a stormy scene—

67. "*Liensford Lake, Norway.*" FRANCIS DANBY. 33½ × 46. R.A. 1841.

The centre of the east wall is principally occupied by a life-size figure subject—

242. "*Peasants of Subiaco returning from the Vineyard on a Holiday*"; figures nearly life-size. H. HOWARD. R.A. 1808.

No. 242. 94 × 58.

Underneath the foregoing is a good landscape—

No. 34. 21¼ × 30.

34. "*Dedham Mill.*" J. CONSTABLE. 1820.

The mill belonging to Constable's father in which the artist worked as a boy; in the centre of the picture is Dedham Church.

On either side are four little pictures—

1408. "*Mountain Landscape.*" COPLEY V. FIELDING. 5 × 8½. *Townshend bequest.*

8. "*Italian Landscape*"; a composition. Sir A. W. CALLCOTT. 7¼ × 8¾.

97. "*The Angler's Guard.*" Sir E. LANDSEER. 5 × 5¾. B.I. 1824.

96. "*Sancho Panza and Dapple.*" Sir E. LANDSEER. 1824. 7½ × 6¼.

On the south wall are—

248. "*Sidrophel and the Widow*"; from "*Hudibras.*" ROBERT SMIRKE. Circular, 20 in. diameter. *Bought.*

Smirke was one of the earliest of the English school of painters. There are some interesting works by this artist in the National Gallery, Room V.

833. "*Head of a Girl wearing a broad-brimmed Hat.*" WILLIAM HOARE. 16⅞ × 13½. *Bought.*

1385. "*Head of a Female.*" H. FUSELI. Circular, 17½ in. diameter.

A portion of a picture representing "*The Dream of Queen Katherine.*"

Fuseli was Professor of Painting in 1779, and Keeper of the Royal Academy in 1804.

Next is a large and interesting picture of London on the Thames, about the year 1700.

249. "*The Old East India Wharves at London Bridge.*" PETER MONAMY. 63×54. *Bought.*

No. 220. $51\frac{1}{4} \times 89\frac{1}{2}$.

220. "*Bulls fighting.*" JAMES WARD.

A landscape with rugged tree trunks and a windy sky; an interesting view of St. Donatt's Castle, Glamorganshire, in the background.

1. "*Family Group of Three Figures.*" J. L. DYCKMANS. *Bequeathed by F. Hensch.*

564. "*Portrait of Himself.*" JAMES BARRY. $16\frac{1}{2} \times 13\frac{1}{2}$. *Parson's bequest.*

579. "*Portrait of Emma Harte.*" ANGELICA KAUFFMANN. 1796. $18 \times 13\frac{3}{4}$.

A popular portrait painter in days when lady artists were rare. In 1769 she was elected a member of the Royal Academy; her charm of manner and somewhat eventful life are matters of history.

[*End of Sheepshanks Collection.*]

On the screens in this gallery are Water-colour Drawings and Sketches by MACLISE, PAUL DE LA ROCHE, COPE, EYRE CROWE, COOPER, MULREADY, CROME, *&c., partly the Townshend bequest.*

THE WATER-COLOUR GALLERIES.

The room next entered and the long gallery to the south contain the NATIONAL COLLECTION OF WATER-COLOUR PAINTINGS. It is still in course of formation, and will eventually be the best historical collection of water-colours in the world; many of the drawings and sketches are by artists whose paintings we have seen in the Sheepshanks Galleries. This collection should be examined in connection with some Drawings bequeathed by Mr. William Smith, at present arranged in the Western Galleries. (See plan on page 6.)

THE WESTERN GALLERIES

LOAN COLLECTIONS.

The SPENCER COLLECTION consists of 119 pictures by some of the most celebrated painters of the Italian, Flemish, Dutch, and English schools, lent to the South Kensington Museum by Earl Spencer.

The FULLER-MAITLAND COLLECTION consists of 90 pictures by some of the most celebrated painters of the Italian, German, Dutch, and English schools, lent to the Museum by Mr. W. Fuller-Maitland.

In the rooms at the southern end are :—

The DYCE COLLECTION, consisting of Oil Paintings, Miniatures, Drawings, Engravings, &c., and a valuable Library, bequeathed by the Rev. W. Dyce. Amongst the oil paintings are theatrical portraits of much interest.

The FORSTER COLLECTION consists of Oil and Water-colour Paintings, Drawings, &c., and includes the large picture, by MACLISE, of "*Caxton's Printing Office in the Almonry at Westminster.*"

The NATIONAL PORTRAIT GALLERY, consisting of Portraits and Busts of famous Englishmen, is temporarily arranged in the Exhibition Galleries, Exhibition Road.

DESCRIPTIVE AND HISTORICAL

CATALOGUE

OF THE

PICTURES

IN

THE NATIONAL GALLERY:

WITH

Biographical Notices of the Deceased Painters.

BRITISH SCHOOL.

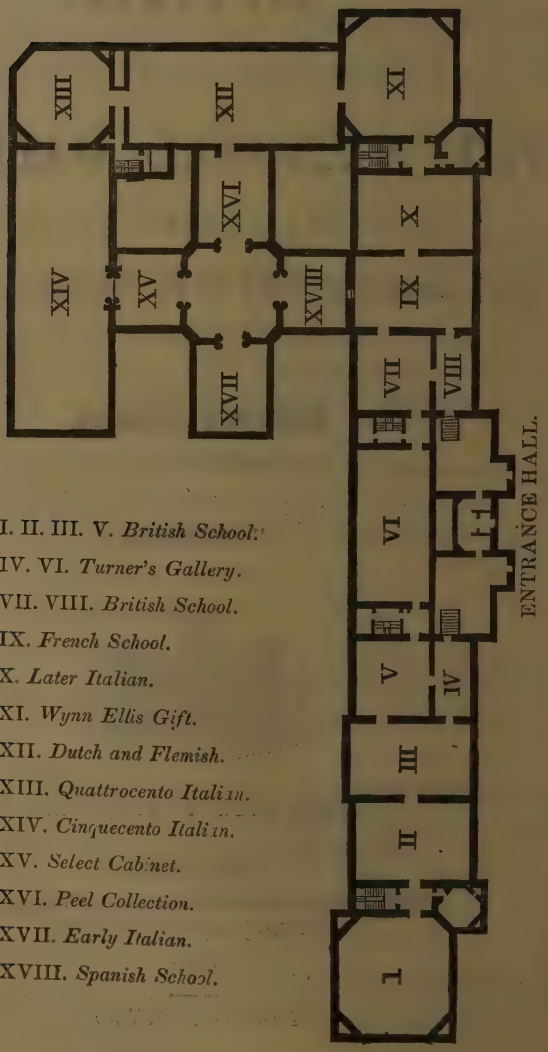
By Authority.

FORTY-FIRST EDITION.

LONDON:
PRINTED FOR HER MAJESTY'S STATIONERY OFFICE.
AND SOLD AT THE GALLERY.
1878.

Price One Shilling.

PLAN OF THE GALLERY FLOOR.



I. II. III. V. *British School.*
IV. VI. *Turner's Gallery.*
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XVII. *Early Italian.*
XVIII. *Spanish School.*

NOTICE.

In using this catalogue in the Gallery, reference should be made from the painter's name on the frame of the picture to the corresponding name at the head of the page in the catalogue, where the order is alphabetical. Should the name of the master on the picture frame from any cause not be easily legible, it may be found by referring to the number in the Index list, page 5, corresponding with the number of the picture.

The Gallery is open to the public on Mondays, Tuesdays, Wednesdays, and Saturdays during the following months :—

November, December, January	From 10 A.M. until dusk.
February, March, April	From 10 A.M. until 5 P.M.
May, June, July, August	From 10 A.M. until 6 P.M.
September	From 10 A.M. until 5 P.M.

The gallery is open to Students on Thursdays and Fridays during the above-mentioned months from 10 A.M. to 5 P.M.

In the month of October the Gallery is closed.

H 361. Wt. B 328.

THE
NATIONAL GALLERY, BRITISH SCHOOL.

THE National Gallery of Pictures was founded in 1824, during the administration of the Earl of Liverpool, by the purchase of the collection of John Julius Angerstein, Esq., consisting of thirty-eight pictures, comprising nine specimens of the British school. This collection, which thus formed the nucleus of the present National mallery, was secured to the nation by a grant of Parlia-Gent, voted April the 2nd, 1824; and it was opened to the public in the house of Mr. Angerstein in Pall Mall, on May the 10th of that year.

In 1826 the collection was increased by the liberal donation of sixteen pictures from Sir George Beaumont, including five works of the British school; and in 1831 it was enriched by the valuable bequest of the Rev. William Holwell Carr, comprising, however, only one English picture.

Up to the year 1847, nearly a quarter of a century after its foundation, the National Gallery contained only forty-one pictures of the British School; but on December the 22nd of that year it was greatly increased by the munificent donation of Robert Vernon, Esq., who presented by deed of gift to the Trustees of the National Gallery, a collection of one hundred and fifty-seven pictures, all, with only two exceptions, by painters of the British School. And on the 25th of September 1856, the national collection was further largely increased by the acquisition, in pursuance of an order of the Court of Chancery, of the great bequest of Joseph Mallord William Turner, R.A., consisting of about one hundred finished oil pictures, and some thousand drawings and sketches in water colours, &c.

The National Gallery British School contains four hundred pictures, by ninety-three masters of British birth or descent, nearly all presented or bequeathed to the Trustees. Complete lists of the donations and bequests, and of the Turner drawings and sketches exhibited to the public, will be found at the end of the Catalogue.

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617	*Douglas, W.*
618	*O'Neill, G. B.*
619	Lee and Cooper
620	
621	*Bonheur, Rosa*
662	*Williams, Penry*
675	*Hogarth*
676	*Sleap*
677	*Shee, Sir M. A.*
678	*Gainsborough*
681	*Reynolds, Sir Joshua*
682	*Haydon*
683	Gainsborough
684	
688	*Ward, James*
689	*Crome, J.*
725	*Wright, of Derby*
730	*Uwins*
731	*Thomson, J.*
733	*Copley*
738	*Tschaggeny*
743	*Gordon, Sir J. W.*
754	*Reynolds, Sir Joshua*
759	*Armitage, E.*
760	*Gainsborough*
761	Smirke, Robert
762	
763	
764	
765	
784	*Opie*
785	*Lawrence, Sir T.*
786	*Haydon*
787	*Copley*
789	*Gainsborough*
791	*Pickersgill, H.W.*
792	*Barker*
793	*Martin*
795	*Cruikshank*
799	*West*
800	Jones, George
801	
810	*Poussin, Charles*
813	*Turner*
814	Clays, P. J.
815	
885	Reynolds, Sir Joshua
886	
887	
888	
889	
890	
891	
892	
894	*Wilkie, Sir D.*
897	*Crome, J.*
898	*Eastlake, Sir C. L.*
899	*Daniell, T.*
900	*Hoppner.*
917	Good, T. S.
918	
919	
921	*Wilkie, Sir D.*
922	*Lawrence, Sir T.*
925	*Gainsborough*
926	*Crome*
1,026	*Opie*
1,027	Singleton
1,028	
1,029	*Linton*
1,030	*Morland*
1,037	*Crome (Old)*
1,038	*Mulready*
1.039	*Barker*
1,040	*Müller*

THE BRITISH SCHOOL AS REPRESENTED IN THE NATIONAL GALLERY.

Eighteenth Century.

William Hogarth, 1697–1764. S. Scott, —— 1772.
Richard Wilson, R.A., 1713–82.
Sir Joshua Reynolds, P.R.A., 1723–92.
Thomas Gainsborough, R.A., 1727–88.
Joseph Wright, 1734–97. George Romney, 1734–1802.
John Singleton Copley, R.A., 1737–1815.
Benjamin West, P.R.A., 1738–1820.
Angelica Kaufmann, R.A., 1741–1807.
Thomas Daniell, R.A., 1749–1840.
Robert Smirke, R.A,, 1752–1845.
Sir George Beaumont, Bart., 1753–1827.
Sir William Beechey, R.A., 1753–1839.
Gilbert Stuart, 1755–1828.
Thomas Stothard, R.A., 1755–1834.
John Hoppner, R.A., 1759–1810.
John Opie, 1761–1807.
George Morland, 1763-1804.

Nineteenth Century.

Deceased Masters.

E. Bird, R.A., 1762–1819. H. Singleton, 1766–1839.
J. Crome, 1769–1821.
Sir Thomas Lawrence, P.R.A., 1769–1830.
H. Howard, R.A., 1769–1847. Thomas Barker, 1769–1849.
J. Ward, R.A., 1769–1859.
Thomas Phillips, R.A., 1770–1845.
Sir M. A. Shee, P.R.A., 1770–1850.
George Clint, 1770–1854. H. Thomson, R.A., 1773–1843.
J. M. W. Turner, R.A., 1775–1851.
J. Constable, R.A., 1776–1837.
J. Jackson, R.A., 1778–1831.
J. Thomson, H.R.S.A., 1778–1840.
Sir A. W. Callcott, R.A., 1779–1844.
Simpson, 1782–1847. Sir W. Allan, R.A., 1782–1850.

Edward Williams, 1782–1855. T. Uwins, R.A., 1782–1857.
H. W. Pickersgill, R.A., 1782–1875.
Sir David Wilkie, R.A., 1785–1841.
Patrick Nasmyth, 1786–1831. W. Hilton, R.A., 1786–1839.
B. R. Haydon, 1786–1846.
W. Mulready, R.A., 1786–1863.
A. Fraser, A.R.S.A., 1786–1865.
W. F. Witherington, R.A., 1786–1865.
G. Jones, R.A., 1786–1869.
W. Etty, R.A., 1787–1849. W. Collins, R.A., 1788–1847.
A. Geddes, A.R.A., 1789–1844. John Martin, 1789–1854.
Thomas Sword Good, 1789–1872.
Sir John Watson Gordon, R.A., P.R.S.A., 1790–1865.
H. P. Briggs, R.A., 1792–1844.
F. Danby, A.R.A., 1793–1861.
Sir Charles Lock Eastlake, P.R.A., 1793–1865.
C. Stanfield, R.A., 1793–1867.
G. S. Newton, R.A., 1794–1835. W. Linton, —— 1876.
H. Wyatt, 1794–1840. C. R. Leslie, R.A., 1794–1859.
J. F. Herring, 1795–1865. D. Roberts, R.A., 1796–1864.
E. V. Rippingille, 1798–1859. Theodore Lane, —— 1828.
R. P. Bonington, 1801–28. George Lance, 1802–64.
Sir Edwin Landseer, R.A., 1802–73.
J. A. Sleap, 1808–59. T. Creswick, R.A., 1811–69.
D. Maclise, R.A., 1811–1870. W. J. Müller, 1812–45.
A. L. Egg, R.A., 1816–63. Thomas Seddon, 1821–1856.*

LIVING MASTERS.

E. Armitage, R.A.
Sir W. Boxall, R.A. E. W. Cooke, R.A.
T. S. Cooper, R.A. George Cruikshank.
W. Douglas, R.S.A. W. P. Frith, R.A.
F. Goodall, R.A. L. Haghe.
S. A. Hart, R.A. J. R. Herbert, R.A.
J. C. Horsley, R.A. A. Johnston.
C. Landseer, R.A. F. R. Lee, R.A. J. Linnell. G. B. O'Neill.
F. R. Pickersgill, R.A.
R. Redgrave, R.A. E. M. Ward, R.A.
T. Webster, R.A. Penry Williams (Rome).†

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* See Biographical Memoirs of Deceased Masters, in the Catalogue, arranged alphabetically.

† The works of Vander Plaas, J. Huysman, Sir Godfrey Kneller, Loutherbourg, Dyckmans, Dubufe, Mdlle. Rosa Bonheur, Tschaggeny, Charles Poussin, and Clays, are at present catalogued with the works of the British School.

CATALOGUE.

ALLAN.

Sir William Allan, R.A., was born at Edinburgh in 1782. He studied some years at the Trustees Academy there, where he was the fellow student of Wilkie; he afterwards attended the schools of the Royal Academy in London.

Having failed to meet with the success he desired in London, he started in 1805 to try his fortunes in the capital of Russia. He was wrecked on the voyage at Memel, on the Prussian coast, but after a short delay, and receiving some assistance from the Danish consul there, he pursued his journey to St. Petersburg by land. Through the kind offices of Sir Alexander Crichton, then physician to the Imperial family, Allan met with considerable success as a portrait painter in St. Petersburg. He subsequently visited the interior of Russia, Tartary, and Turkey, and collected the materials for the many original and characteristic works which he afterwards painted, illustrating the life of eastern Europe.

He returned to Europe in 1814, and in 1815 he exhibited in the London Royal Academy his picture of "Circassian Captives," now in the possession of the Earl of Wemyss. This was followed by similar pictures of the same class, as "Prisoners conveyed to Siberia by Cossacks;" some of which were eventually purchased by the late Emperor Nicholas. About 1830 Allan paid a second visit to the continent, for the benefit of his health; and in 1834 he visited Spain. In 1835 he was elected a member of the Royal Academy in London, and in 1838 he succeeded Mr. Watson as President of the Royal Academy of Scotland. He also succeeded Sir David Wilkie as Her Majesty's Limner for Scotland, and he was knighted in 1842.

In 1843 Sir William Allan exhibited at the Royal Academy a picture of the "Battle of Waterloo," which was purchased by the late Duke of Wellington; he exhibited another large picture of the same subject in 1846 at the Fine Arts competition in Westminster Hall. In 1844 he revisited St. Petersburg, and on his return, painted for the late Emperor, a picture of "Peter the Great teaching his Subjects the Art of Ship Building," which was exhibited

in London in 1845, and is now in the winter palace at St. Petersburg.

Sir William died at Edinburgh, February 23rd, 1850. He died in his painting room before a large unfinished picture of the "Battle of Bannockburn."* He exhibited altogether forty-one works in the Royal Academy in London.

No. **373.** TARTAR ROBBERS DIVIDING THEIR SPOIL. Two seated robbers in a rocky recess disputing over their booty.

Engraved by J. Stewart; and by J. T. Smyth.† On wood. 3ft. $\frac{1}{2}$ in. *h.* by 1 ft. $8\frac{3}{4}$ in. *w.*

Exhibited at the Royal Academy in 1817. VERNON COLLECTION.

EDWARD ARMITAGE, R.A.

No. **759.** THE REMORSE OF JUDAS.

"Then Judas which had betrayed him, when he saw that he was condemned, repented himself, and brought again the thirty pieces of silver to the chief priests and elders, saying, I have sinned in that I have betrayed the innocent blood. And they said, What is that to us? see thou to that."

Matthew xxvii., 3, 4.

Four figures half length; life size. On canvas, 4 ft. 2 in. *h.* by 6 ft. 7 in. *w.*

Exhibited at the Royal Academy in 1866. Presented by the painter in the same year.

BARKER.

THOMAS BARKER was born in 1769 near the village of Pontypool, in Monmouthshire. His father, also a painter, afterwards settled in Bath, and here the son found a valuable patron in Mr. Spackman, a coach builder, who furnished the young painter about 1790 with the means of visiting Rome. This proved of great advantage to him, though Barker's taste was chiefly for landscape and rustic subjects, following somewhat in the steps of Gainsborough, who had gained a great reputation at Bath. Barker, however, painted also occasionally portraits and religious pieces. His career was a successful one; he settled at Bath, where, and in the

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* Art Journal, 1849, 1850.

† The whole of the Vernon Collection, with a very few exceptions, was engraved for the *Art Journal*, see *The Vernon Gallery of British Art.* edited by S. C. Hall, Esq., F.S.A., 4 vols., 4to. London, 1851.

neighbourhood, his works are still principally to be seen, and where he died on the 11th of December 1847.* He exhibited many works at the British Institution, but his name very seldom occurs in the catalogues of the Royal Academy; his brother Benjamin, also a good landscape painter, settled at Bath, was a more frequent exhibitor there. Thomas Barker's most remarkable work is the large fresco painted in his house at Sion Hill, Bath, representing "The inroad of the Turks upon Scio, in April 1822." A very popular picture was his "Woodman," a copy of which in needlework by Miss Linwood was exhibited for many years in Leicester Square: the subject was described or illustrated by a quotation from Cowper's "Task." The example in this collection is another picture.

No. **792.** A Woodman and his Dog in a Storm. Full length, life size.

On canvass, 7 ft. 9 in. *h.* by 4 ft. 10½ in. *w.*

From the collection at Brettenham Hall, Suffolk. Presented by R. E. Lofft, Esq., in 1868.

No. **1039.** Landscape; perhaps on the Somerset Downs. In the fore-ground a clover field in which peasants are working or resting, and a donkey stands waiting for his load. In the distance a level country, and a river with hills beyond it.

On canvas, 2 ft. 2 in. *h.* by 3 ft. 3 in. *w.*

Purchased in 1878 from Mr. W. Fuller Maitland, M.P., out of a pecuniary bequest made by the late Mr. Richard Charles Wheeler.

BEAUMONT.

Sir George Howland Beaumont, seventh baronet of the ancient family of the Beaumonts, of Stoughton Grange. Leicestershire, was born at Dunmow, in Essex, in 1753, He succeeded to the baronetcy in 1762, and was educated at Eton and at New College, Oxford. In 1778 he married Margaret Welles, granddaughter of Lord Chief Justice Welles, and in 1782 he made a tour, with Lady Beaumont, in Italy. During this tour he improved a taste which he had always shown for the fine arts, and became a

* Art Union for 1848.

painter; having already had some instruction, from Richard Wilson, in landscape-painting, the branch of the art which he adopted. He had, however, a generally cultivated taste in all matters of art, and he was ever the kind friend and the liberal patron of artists. His munificent donation of his own collection of pictures to the National Gallery has been already noticed in this catalogue (p. 4). Sir George was returned to Parliament, for Beeralston, in 1790. He died at the family seat of Coleorton, in Leicestershire, Feb. 7, 1827.*

No. **105**. A SMALL LANDSCAPE. The wooded bank of a river, with a dark cluster of trees in the middle-ground; two figures in full light in the fore-ground; mountains in the distance, and a stormy sky.

Engraved by R. Brandard, for Jones's *National Gallery of Pictures, &c.* On panel, 7½ in. *h.* by 9½ in. *w.*

Presented to the National Gallery, in 1828, by the dowager Lady Beaumont.

No. **119**. A LANDSCAPE, WITH JAQUES AND THE WOUNDED STAG, from Shakspeare's "*As You Like It*," act ii.

> . . . . . "He lay along
> Under an oak, whose antique root peeps out
> Upon the brook that brawls along this wood;
> To the which place a poor sequester'd stag,
> That from the hunter's aim had ta'en a hurt,
> Did come to languish."

A woody landscape, representing a scene in the Ardennes. In the midst is a running stream, arched over by spreading oaks, admitting a gleam of light from the distance. Jaques, part only of whose figure is seen, reclines under the shade of an old oak in the fore-ground, and is contemplating the wounded stag drinking on the opposite side of the stream. In the middle-distance is a small herd of deer, disturbed by the approach of a huntsman and his dogs.

Engraved by J. C. Bentley, for Jones's *National Gallery*. On canvas, 2 ft. 6 in. *h.* by 3 ft. 4 in. *w.*

Painted in 1819; presented to the National Gallery, in 1828, by the dowager Lady Beaumont.

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* Jones, *National Gallery of Pictures*, &c.; there is a life of Sir G. Beaumont, and some account of the origin of the National Gallery, in Cunningham's *Lives of the most eminent British Painters, Sculptors, and Architects*, vol. vi.

BEECHEY.

Sir William Beechey, R.A., was born at Burford, in Oxfordshire, in 1753, and was originally articled to a conveyancer at Stow. But having a strong love for art, he determined to follow painting as a profession, and in 1772 he obtained admission as a student into the Royal Academy of Arts in London. He soon obtained reputation as a portrait-painter, and became ultimately one of the most distinguished of that class. In 1793 he was elected an associate of the Royal Academy, and was appointed in the same year portrait-painter to the Queen. He was elected an academician in 1798, after the completion of his large equestrian picture of George III., the Prince of Wales, and the Duke of York, attended by Generals Dundas, Sir W. Fawcett, and Goldsworthy, reviewing the Third and Tenth Dragoons; for this picture, which is now at Hampton Court, he was knighted; being the first artist since Sir Joshua Reynolds who had received that honour: West had declined it. Sir William died at Hampstead in 1839, at the advanced age of 86.* He has surpassed all other painters in the number of his contributions to the Royal Academy exhibitions, exhibiting in sixty-four years 362 portraits.

No. **220**. Portrait of Joseph Nollekens, R.A., Sculptor. Nollekens was a distinguished sculptor of busts, and the predecessor of Sir Francis Chantrey in the public favour in this respect. He died, possessed of great wealth, in London, in 1823, aged eighty-six.†

Engraved by C. Turner, A.R.A. On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

Presented to the National Gallery, in 1835, by the Rev. R. E. Kerrick.

BIRD.

Edward Bird, R.A., was born at Wolverhampton, April the 12th, 1762. His father was a journeyman carpenter, and the son was apprenticed to Messrs. Jones and Taylor—

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* *Art Union Journal*, 1839. The large picture of the "Review" has been engraved by James Ward, R.A.

† J. T. Smith, *Nollekens and his Times*, &c., London, 1828.

tin and Japan-ware manufacturers—at a place called "the Hull," Wolverhampton. At the expiration of his indentures Edward Bird was dismissed by his employers, and he removed to Bristol to try his fortune as a japanner.

From japanner he became drawing-master, and in 1807 he exhibited some pictures at Bath, the success and sale of which confirmed him in his purpose of following painting as a profession. He now gained rapid distinction; his pictures were purchased by the most eminent collectors of the metropolis; he was appointed painter to the Princess Charlotte, and in 1814 was elected a member of the Royal Academy. His picture of "The day after the Battle of Chevy Chase," the sketch of which Bird presented to Sir Walter Scott, was purchased by the Marquis of Stafford for 300 guineas. The same nobleman paid Bird 500 guineas for his "Death of Eli," for which, also, the Directors of the British Institution awarded the painter their prize of 300 guineas. Both works are now at Stafford House.

Previous to his visit to London and admission into the Academy, Bird's pictures were generally of the class known by the term *genre*, that is, of an ordinary domestic character, as the "Blacksmith's Shop," the "Country Auction," the "Young Recruit," &c.; he subsequently became more ambitious in his aim, selecting religious and historical subjects, such as the "Fortitude of Job," the "Crucifixion," and those above named; together with modern historical events, such as "The Embarcation of Louis XVIII. for France."

The last named was an unfortunate subject; he required many portraits for its proper representation, and the difficulties and disappointments he met with in procuring the necessary sittings, affected his health, and are supposed to have hastened his death. He died at Bristol, November the 2nd, 1819, and was buried with public honours in the Cathedral; his widow, however paid the funeral charges. A simple tablet to his memory was placed in the Cathedral some time after his death by his daughter.*

He contributed only eighteen pictures to the Royal Academy exhibitions, between the years 1809 and 1818 inclusive.

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* Art Union, 1843, pp. 92 and 112. See also Allan Cunningham, *Lives of British Painters*, &c., Vol. II.

No. **323**. THE RAFFLE FOR THE WATCH. The scene takes place is a country public house, the landlord holds up the watch, while the subscribers enrol their names.

Engraved by G. Greatbach. On wood, 1 ft. 8 in. *h.* by 1 ft. 11½ in. *w.* VERNON COLLECTION.

MDLLE. ROSALIE BONHEUR.

No. **621**. "THE HORSE FAIR." Men trotting out horses in the bright sunshine; some riding them, others leading them by cords; some coming forward, others retiring. To the spectator's right an avenue of trees, with groups of lookers on; the effect broken up by glimpses of sunshine.

On canvas, 3 ft. 11 in. *h.* by 8 ft. 2½ in. *w.* Engraved on a large scale by Thomas Landseer, and smaller by G. C. Lewis.

Painted in 1848, a repetition from a larger picture. Bequeathed by Mr. Jacob Bell in 1859.

BONINGTON.

RICHARD PARKES BONINGTON was born in the village of Arnold near Nottingham, October the 25th 1801. His father, who was a landscape and portrait painter, took him, when only fifteen years old, to Paris, and there procured him permission to copy in the Louvre. Owing to this circumstance, Bonington's education was chiefly French; he became a student of the Ecole des Beaux Arts, and attended occasionally the studio of the Baron Gros. He devoted himself chiefly to landscape painting, working often in water colours; his subjects are mostly marine or river views.

Having obtained considerable reputation in Paris, Bonington visited Italy, where in Venice he found ample materials suited to his especial taste, and executed some elaborate views there, both in oil and in water-colours. By the exhibition of some of these works he acquired great reputation also in England. He died of decline, in London, on the 23rd of September 1828, shortly after his return from a second visit to Paris, not having quite completed his twenty-seventh year.

Sir Thomas Lawrence, writing to a friend on attending Bonington's funeral, remarks, "I have never known in my

own time an early death, of talent so promising, and so rapidly and obviously improving."*

Bonington exhibited only four pictures at the Royal Academy: "A Scene on the French Coast," in 1827; and the three following in 1828: "Henry III. of France," a "Coast Scene," and "The Grand Canal, with the Church of La Vergine della Salute, Venice."

No. **374**. The Column of St. Mark, Venice. The column supports the winged lion, the attribute of St. Mark, in bronze; this and the other column on the right, which supports the marble statue of St. Theodore, the first patron of Venice, are known as the *Colonne della Piazzetta*. They were brought from the East early in the twelfth century, by the Doge Domenico Micheli, and were erected in their present position by Niccolo Barattieri in 1180. The statue of St. Theodore was placed on the column in 1329; the lion of St. Mark, a work of later date, was carried to Paris in 1797, but restored to its original position in 1816.

Engraved by J. B. Allen. On canvas, 1 ft. 5½ in. *h.* by 1 ft. 2⅔ in. *w.*

Exhibited at the British Institution in 1826. Vernon Collection.

SIR WILLIAM BOXALL, R.A.

No. **601**. Geraldine. A lady at her toilet, standing half-length figure, life size.

On canvas, with arched top, 3 ft. 9 in. *h.* by 2 ft. 8½ in. *w.*

Exhibited at the Royal Academy in 1850.

Presented to the nation by Mr. John Kenyon in 1858.

BRIGGS.

Henry Perronet Briggs, R.A., distinguished as an historical and portrait painter, was born in 1792; he was of a Norfolk family, and related to Opie, the painter. He exhibited in the Royal Academy as early as 1814, and continued for nearly twenty years an exhibitor of works of an historical character; after his election as a member of the Academy in 1832, he was so much occupied as a portrait painter, that his contributions to its exhibitions were from that time nearly exclusively portraits. He exhibited altogether 122 works in the Academy. He died in London, January the 18th, 1844.†

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* Cunningham's *Lives of British Painters, &c.*

† *Art Union*, March 1844.

No. **375**. First Conference between the Spaniards and Peruvians, 1531. Father Vincent Valverde is exhorting the Inca of Peru to acknowledge the supreme jurisdiction of the Pope, and to submit to the Spanish king; threatening war in case of refusal. He is touching the muzzle of a cannon with his right hand. The conference ended in a massacre of the Peruvians and the imprisonment of the Inca.*

Engraved by W. Greatbach. On canvas, 4 ft. 9 in. *h.* by 6 ft. 5 in. *w.*

Exhibited at the Royal Academy in 1826. Vernon Collection

No. **376**. Juliet and the Nurse.

Juliet. "O God, she comes—O honey Nurse, what news—
——Hast thou met with him?
Nay come, I pray thee speak:—good, good nurse speak.
Nurse. Jesu, what haste! can you not stay awhile?
Do you not see that I am out of breath?"
Romeo & Juliet, Act ii. s. 5.

Juliet is descending the steps into a garden, impatient to meet the nurse, who is approaching attended by a page with a fan.

Engraved by F. Bacon; and by S. Sangster. On canvas, 2 ft. 11 in. *h.* by 2 ft. 3½ in. *w.*

Exhibited in the Royal Academy in 1827. Vernon Collection.

CALLCOTT.

Sir Augustus Wall Callcott, R.A., sometimes called the English Claude, was born at Kensington in 1779. He was a chorister boy, and officiated for some years in Westminster Abbey under Dr. Cooke. Callcott, however, adopted painting as his profession, at an early age. Having received some instruction from Hoppner, the eminent portrait painter, he originally pursued the same branch of art; but eventually, and until the last few years of his life, he devoted himself exclusively to landscape painting. Callcott was elected a member of the Royal Academy in 1810, and from that time, until within a short period of his death in 1844, was a constant and distinguished contributor to its exhibitions, exhibiting in all 123 works. In 1837 he first departed from his usual subjects, and exhibited a picture of "Raphael and the Fornarina," now well known from the print of it by Lumb Stocks, R.A., which was distributed to the subscribers of the London Art Union in 1843. His

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* Robertson. *History of America.*

picture of Milton and his Daughters" was exhibited in 1840.

In 1837 he was knighted by the Queen, and in 1844 he was appointed the successor of Mr. Seguier as conservator of the Royal Pictures; an office which he held for a few months only. Sir Augustus Callcott died on the 25th of November 1844, and was buried on the 30th, in Kensal Green Cemetery, where his wife, Lady Callcott, had been buried two years before.*

No. **340.** Dutch Peasants returning from Market. Two girls on foot, and a woman and child on ponies are fording a brook, on their way from the market town, which is seen between the trees in the back-ground.

Engraved by Finden; and by J. Cousen. On canvas, 3 ft. 7 in. *h.* by 4 ft. 9 in. *w.*

Exhibited at the Royal Academy in 1834. Vernon Collection.

No. **341.** Coast Scene, Waiting for the Boats. A jetty and sea wall, with a few figures and horses; low water.

Engraved by J. H. Kernot. On wood, 2 ft. 3½ in. *h.* by 2 ft. 11 in. *w.* Vernon Collection.

No. **342.** Landscape with Cattle. Cows grazing; early morning.

Engraved by R. Brandard. On wood, 6 in. *h.* by 13 in. *w.* Vernon Collection.

No. **343.** The Wooden Bridge. The rustic bridge occupies the centre of the picture; the calm stream which passes under it is slightly rippled by some ducks swimming on its surface to the right; on the opposite side a man seated in a boat is conversing with a woman who holds an infant in her arms, and stands on a small landing place near him. On the left of the bridge above is a farm-house, sheltered by a cluster of tall trees; a team and cart are just upon the point of crossing the bridge.

Engraved by J. C. Bentley. On canvas, 9 in. *h.* by 12 in. *w.* Vernon Collection.

No. **344.** The Benighted Traveller. A small sketch of a bare-footed wanderer with a child on his back, by the

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* *Art Union Journal*, 1845.

door of a cottage, at which two women are standing. The moon is seen just above the horizon.

> "The wayworn trav'ller's daylight fails too soon,
> While threat'ning storms chase down the rayless moon;
> To ask his path across the length'ning moor
> Turning, he seeks the last lone cottage door
> Whence the bright faggot shoots its cheerful light,
> And, adding double darkness to the night,
> Brings all the comforts of that home to mind
> He spurned in youth, but longs in age to find."

Engraved by A. Heath. On paper attached to millboard, 6 in. *h.* by 5 in *w.* Under glass.

A sketch for a picture exhibited at the Royal Academy in 1832. VERNON COLLECTION.

No. **345**. THE OLD PIER AT LITTLEHAMPTON. Coast of Sussex; stormy weather. This old wooden pier has long since disappeared from the mouth of the Arun, and the coast trade has been transferred to Arundel, a few miles up the river.

Engraved by J. Cousen. On canvas, 3 ft. 5½ in. *h.* by 4 ft. 6½ in. *w.*

Exhibited at the Royal Academy in 1812. Purchased by Mr. Vernon at the sale of Lord De Tabley's pictures in 1827. VERNON COLLECTION.

No. **346**. ENTRANCE TO PISA FROM LEGHORN. On the right is seen a portion of the quay of the Arno, and the buildings about the gate leading into the city from Leghorn, with the old tower of the western bridge over the river; the left side is entirely occupied by the river.

Engraved by J. C. Bentley. On canvas, 3 ft. 6½ in. *h.* by 5 ft. 4½ in. *w.*

Exhibited at the Royal Academy in 1833. VERNON COLLECTION.

No. **347**. DUTCH FERRY, PEASANTS WAITING THE RETURN OF THE PASSAGE BOAT. A village well sheltered by trees, situated on the bank of a broad river, in a flat country.

Engraved by R. Wallis. On canvas, 2 ft. 2 in. *h.* by 3 ft. 1 in. *w.*

Exhibited at the Royal Academy in 1834. VERNON COLLECTION.

No. **348**. VIEW ON THE COAST OF HOLLAND, with fishing boats off the shore, and figures on the sands. This picture

has been supposed to be a copy from a work by a Dutch master. The costume of the figures appears to be of somewhat remote date.

Engraved by J. C. Bentley. On wood, 6½ in. *h.* by 9½ in. *w.* VERNON COLLECTION.

PIERRE JEAN CLAYS OF BRUSSELS.

No. **814**. DUTCH SHIPPING AND BOATS IN A CALM, on the river near Dort, South Holland. Signed *P. J. Clays.*

On wood, 1 ft. 11½ in. *h.* by 2 ft. 9 in. *w.*
Painted in 1863. Bequeathed in 1870 by Mr. John Meeson Parsons.

No. **815**. DUTCH BOATS LYING IN THE ROADS OF FLUSHING, in the mouth of the Scheldt; a calm before a storm. Signed *P. J. Clays*, 1870.

On canvas, 2 ft. 5 in. *h.* by 3 ft. 7 in. *w.*
Painted in 1870, for Mr. John Meeson Parsons, and bequeathed by him to the National Gallery.

CLINT.

GEORGE CLINT was born in Brownlow Street Hospital, in London, April the 12th, 1770; his father was a hair dresser; the family was originally of Hexham, in Northumberland. George Clint was apprenticed to a fishmonger in the City; but disgusted with this occupation he procured employment in an attorney's office; equally dissatisfied, he tried house painting, and from this he advanced to miniature painting, which he practised for some years in a house in Leadenhall Street. With his miniature painting he combined also mezzotinto engraving, and was employed to execute several prints for Sir Thomas Lawrence. In 1807 he engraved Drummond's "Death of Nelson," and shortly afterwards the still more considerable work, Harlowe's "Kemble Family," the principal of Clint's productions in this branch of art.

This important print procured the artist a great connection among theatrical characters, and having, partly through the aid and encouragement of Sir William Beechey, succeeded in adding oil painting to his other attainments, he

was enabled to avail himself of his theatrical connection as a portrait painter. He removed about this time, 1816, to Gower Street, and there executed his valuable series of dramatic pictures, comprising all the principal actors of the time in their most successful scenes and characters, grouped, and individually; Kean, as *Sir Giles Overreach*, and *Richard III.;* Charles Kemble, as *Charles II.;* Young, as *Hamlet;* Liston, as *Paul Pry;* Matthews, as the *Lying Valet;* Bartley, as *Falstaff;* and Macready, as *Macbeth*, &c. Many of these pictures are still preserved at the Garrick Club. Clint painted a long series of portraits besides those of theatrical characters. He died at his house in Kensington, in the spring of 1854, having entered his eighty-fifth year.* Clint was elected an associate of the Academy in 1821, and contributed altogether ninety-four pictures to its exhibitions; but in 1836, after repeated disappointments in not obtaining the full honours of the Academy, he retired from all connection with it.

No. **377**. Falstaff and Mistress Ford. The scene represents a room in Ford's house, the moment when Mrs. Page goes to hide, and Falstaff enters and finds Mrs. Ford alone.

Falstaff. "Have I caught thee, my heavenly jewel? Why, now let me die, for I have lived long enough; this is the period of my ambition. O, this blessed hour!"

Mrs. Ford. "O, sweet Sir John!"

Merry Wives of Windsor, Act iii., s. 3.

Engraved by H. Bourne. On canvas, 2 ft. 5 in. *h.* by 2 ft. *w.* Vernon Collection.

COLLINS.

William Collins, R.A., was born in London, September the 18th, 1788; his father, who carried on the business of a picture dealer in Great Titchfield Street, was a native of Wicklow in Ireland, and the friend of George Morland, of whom he wrote a memoir. The son, from this intimacy, was in some measure the pupil of Morland, who allowed Collins to watch him painting. From 1807 to 1814 Collins was a student and an exhibitor at the Royal Academy; in the last year he was elected an associate, and in 1820, a

* *Art Journal*, July 1855.

member of that institution. His first patron was Mr. Lister Parker, who bought his picture of "Boys with a Bird's Nest," exhibited at the Royal Academy in 1809. He became the chief support of his family in 1812, when he lost his father. But he early found valuable patrons in Sir Thomas Heathcote, Sir John Leicester, Sir George Beaumont, and Sir Robert Peel.

He was a distinguished exhibitor at the Academy for more than thirty years, contributing 121 pictures in forty years; his style being chiefly landscape, with the out-door incidents of ordinary life prominently introduced; as the "Young Fifer," the "Sale of the Pet Lamb," "Bird Catchers," the "Fisherman's Departure," "Hop Gatherers," "Happy as a King," "Frost Scene," "The Haunts of the Sea Fowl," "Fetching the Doctor," with cottage and coast scenes in great variety; especially Cromer Sands. He painted also a few portraits. Latterly, however, he evinced a desire to treat higher subjects; he exhibited "Our Saviour with the Doctors in the Temple," in 1840; and "The Two Disciples at Emmaus," in 1841.

In 1817 he visited Paris; made a tour in Holland and Belgium in 1828; and resided a short time at Boulogne in 1829. In 1836, he visited Italy, remaining there nearly two years; in 1840, Germany, and in 1842, the Shetland Islands; each tour affording new materials for his varied subjects. He died in London, of disease of the heart, February the 17th, 1847.*

No. **351**. As Happy as a King. Children swinging on a gate in a wood.

Engraved by E. Finden, and by C. Cousen. On canvas, 2 ft. $3\frac{1}{2}$ in. *h.* by 2 ft. $11\frac{1}{2}$ in *w.*

A repetition of the picture exhibited at the Royal Academy in 1836. Vernon Collection.

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* *Art Union Monthly Journal*, April 1847. His "Life" by his son, 1848.

No. **352**. The Prawn Catchers. Boys on the sands at low water, fishing with a net for prawns. A small fishing village in the background to the left.

Engraved by J. T. Willmore, A.R.A. On wood, 1 ft. $3\frac{1}{2}$ in. *h.* by 1 ft. $10\frac{1}{2}$ in. *w.*

Exhibited at the Royal Academy in 1831. Purchased by Mr. Vernon at the sale of the late Sir F. Freeling's pictures. Vernon Collection.

CONSTABLE.

John Constable, R.A., was born at East Bergholt, in Suffolk, in 1776. His father intended him for the business of a miller, but Constable's taste for landscape painting early developed itself, and he resolved to be a painter. He became a student of the Royal Academy in 1800, received some instruction in landscape painting from R. R. Reinagle, R.A., and was much encouraged by Sir George Beaumont. In 1816 he married; and from 1820 he resided at Hampstead, the beautiful neighbourhood of which chiefly occupied his pencil for the remainder of his life. He was elected a member of the Royal Academy in 1829, having been for ten years an associate; and he exhibited altogether 104 works at the Academy. He died in London, the 30th of March 1837.*

Constable's landscapes are conspicuous for the simplicity of their subjects, consisting generally of a cottage, a village church, or green, or the simple meadow; some are distinguished for the effect of dew or rain. "There is a place," says Mr. Leslie,† "among our painters, which Turner left unoccupied, and which neither Wilson, Gainsborough, Cozens, nor Girtin so completely filled as John Constable. He was the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes."

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* *A Memoir of the Life of John Constable, Esq., R.A., composed chiefly of his Letters.* By C. R. Leslie, Esq., R.A. London, 1842. It contains twenty-two engravings from Constable's works.

† *Handbook for Young Painters.* 1855.

"I love," said Constable, "every stile, and stump, and lane in the village: as long as I am able to hold a brush, I shall never cease to paint them."*

No. **130**. The Corn Field, or Country Lane. The principal feature of this English landscape, the field of ripe corn, is seen in the middle ground, between two groups of trees occupying the sides of the picture. In the foreground is a shepherd boy drinking from a stream by the roadside on the left; his small flock, guarded by his trusty dog, occupies the centre of this part of the picture. In the extreme distance is seen a village church towering above the humble dwellings of its neighbourhood.

Engraved by D. Lucas. On canvas, 4 ft. 8 in. *h.* by 4 ft. *w.*

This picture was painted in 1826, and presented to the National Gallery in 1837, by an association of gentlemen, who purchased it of the painter's executors.

No. **327**. The Valley Farm. This is a view of a farmhouse, known as "Willy Lott's House;" it is situated on the bank of the Stour, near Flatford Mill, the property of the painter's father, near East Bergholt, Suffolk. The house has been painted several times by Constable.†

Engraved by J. C. Bentley. On canvas, 4 ft. 9½ in. by 4ft. 1 in. *w.*

Exhibited at the Royal Academy in 1835. Vernon Collection.

EDWARD WILLIAM COOKE, R.A.

No. **447**. Dutch Boats in a Calm.

Engraved by T. Jeavons. On wood, 1ft. 4½ in. *h.* by 2 ft. 3 in. *w.*

Exhibited at the British Institution in 1844. Vernon Collection.

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* Mr. Uwins, in the *Journal of the Phrenological Society*. 1843.

† Willy Lott, its possessor, was born in this house, and it is said "has "passed more than 80 years without having spent four whole days away from "it."—Leslie's *Constable*.

No. **448.** THE BOAT HOUSE; a coast sketch. The boat house is a cave hollowed out of the chalk cliff; the fisherman is seen within the cave, attending to his fishing gear.

Engraved by S. Bradshaw. On canvas, 1 ft. 4½ in. *h.* by 1 ft. 8½ in *w.* VERNON COLLECTION.

THOMAS SYDNEY COOPER, R.A.

No. **435.** FARM YARD, MILKING TIME. A study from a farm near Canterbury; in the middle of the picture is a fine old oak.

Engraved by J. Godfrey. On canvas, 3 ft. 1½ in. *h.* by 4 ft. 4 in. *w.*

Exhibited at the Royal Academy in 1834. VERNON COLLECTION.

No. **436.** CATTLE, EARLY MORNING ON THE CUMBERLAND HILLS, MIST CLEARING OFF.

Engraved by J. Cousen. On canvas, 1 ft. 11½ in. *h.* by 2 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1847. VERNON COLLECTION.

See Nos. 619 and 620.

COPLEY.

JOHN SINGLETON COPLEY, R.A., historical and portrait painter, was born in 1737, at Boston, U.S., where his parents had then recently settled. His father was English, his mother Irish.* In 1774, having already attained eminence as a portrait painter at Boston, he set out for Italy by way of England. He returned from Italy at the close of the year 1775, and established himself in London, where he was elected an associate in 1777, and a member of the Royal Academy in 1779. This was the period that he executed his masterpieces, "The Death of Lord Chatham," and the "Death of Major Peirson," both now in this collection. This picture was followed by another celebrated work,

* Cunningham, *Lives of the most Eminent British Painters*, &c.

"Charles I. ordering the Arrest of the Five Members of the House of Commons." None of these pictures were exhibited at the Royal Academy. Copley sent only forty-two works to the exhibition, and nearly all portraits; of the few exceptions were, "The Offer of the Crown to Lady Jane Gray," exhibited in 1808; and the "Resurrection of our Lord," in 1812, his last exhibited work. Copley died September the 9th, 1815.

No. **100.** THE DEATH OF LORD CHATHAM. The scene represented in this picture took place in the old House of Lords (the Painted Chamber), April the 7th, 1778. The Earl, after unusual exertions, when in a very debilitated state of health, fainted in making an effort to reply to the Duke of Richmond's speech on a motion respecting an address to the King, intimating the necessity of the acknowledgment of the independence of that portion of the British North American colonies now constituting the United States.* The Earl was carried home, and never again rose from his bed. He died on the 11th of May following. The heads in this picture, of which there are fifty-five, are all portraits. The peers are in their state robes. The prominent figure to the right is the Duke of Richmond, the well-known patron of the arts.†

Engraved on a large scale, by F. Bartolozzi; and in small in Jones's *National Gallery*. On canvas, 7 ft. 6 in. *h.* by 10 ft. 1 in. *w.*

This picture, painted in 1779–80, was presented to the National Gallery in 1828 by the Earl of Liverpool.

No. **733.** THE DEATH OF MAJOR PEIRSON, who was killed in an engagement with some French troops at St. Helier, Jersey, on the 6th of January, 1781, in his twenty-fourth year only. The French soldier who killed him was immediately shot down by the Major's black servant. The chief incident represented in the picture is the carrying the body of Major Peirson out of the fight, and the figures about and near this principal group are all portraits. They are, commencing from the spectator's left, Captain Clephane leading the charge, Captain Macneil, the Black Servant

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* Thackray, *History of the Earl of Chatham.*

† See the Explanatory Key near the picture.

shooting the man who shot Major Peirson, Adjutant Harrison supporting the shoulders, the Major, Captain Corbett, Lieutenant Drysdale, Ensign Rowan, Ensign Smith, Captain Hemery, and Lieutenant Buchanan, all but one—a captain of the Jersey Militia—officers of the 95th Regiment.*

On the left is a dying serjeant, to the right a group of women flying from the scene ; and in the back ground is a part of the town, and a distant hill beyond.

On canvas, 8 ft. 1 in. *h.* by 11 ft. 11 in. *w.* Engraved on a large scale by James Heath, for Alderman Boydell, in 1784 ; copied by A. Kessler.

Painted for Alderman Boydell, as a companion to the "Death of Chatham," in 1783. Purchased for the National Gallery at the sale of Lord Lyndhurst's pictures in 1864.

No. **787.** The Siege and Relief of Gibraltar, with portraits of Lord Heathfield, Lieut.-Gen. Sir Robert Boyd, Major Generals Sir William Green, Picton, and De la Motte ; Sir Roger Curtis, Capt. Drinkwater, and others. The incident represented is the repulse of the Spanish floating batteries ; the firing has partly ceased, and the English officers are endeavouring to rescue the sufferers from the burning vessels. A sketch or study for the large picture at Guild Hall painted for the Court of Common Council of the City of London.

On canvas, 4 ft. 4 in. *h.* by 6 ft. 2 in. *w.*

Engraved on a large scale by William Sharp.

Formerly in the possession of Lord Lyndhurst ; purchased from Mr. William Grist in 1868.

CRESWICK.

Thomas Creswick, R.A., was born at Sheffield in 1811, but came very young to London ; he had as early as 1828 two landscapes in the Royal Academy Exhibition, views in Wales, the theatre of many of his subsequent views. He became an Associate of the Academy in 1842, and a member in 1850. As specimens of his works may be mentioned—"England," 1847 ; "Passing showers," 1849 ; "The wind

* See a prospectus of the print from this picture, published by Alderman Boydell, in 1784.

on Shore," "First glimpse of the Sea," and "Old Trees," 1850; "A Mountain Lake—Moonrise," 1852; and "Changeable Weather," 1865. Creswick's pictures are numerous, the later being less pronounced in colour than the works of his middle period. He suffered latterly from failing health, and died at Bayswater on the 28th of December 1869.

No. **429.** The Pathway to the Village Church. A woody sunny landscape, with a young girl about to pass a stile, in the foreground.

Engraved by J. C. Bentley. On wood, 1 ft. 11½ in. *h.* by 1 ft. 7½ in. *w.*

Painted in 1839. Vernon Collection.

CROME.

John Crome, commonly called Old Crome, to distinguish him from other younger painters of the name and family, was born at Norwich, where his father kept a public-house, December 21st, 1769, and was brought up as a coach-painter; this occupation, however, he soon forsook for that of a drawing-master, devoting his leisure time to making sketches in oil colours, chiefly from the vicinity of his native city. The materials of Crome's pictures are generally exceedingly simple, but he has often produced an admirable effect with them. He exhibited occasionally at the Royal Academy in London; twelve of his works were hung between the years 1807 and 1818, both inclusive; all "views" or "landscapes" with one exception, in 1809, when he exhibited a "Blacksmith's shop." Crome died at Norwich in 1821.

No. **689.** Mousehould Heath near Norwich, an extensive view of undulating moorland.

On canvas, 3 ft. 7 in. *h.* by 5 ft. 11 in. *w.*

Purchased from William Yetts, Esq. of Great Yarmouth, out of the International Exhibition of 1862.

No. **897.** A View at Chapel-Fields, Norwich, an avenue, figures and cattle passing; an old woman seated at a stall on the spectator's left.

On canvas, 2 ft. 5 in. *h.* by 3 ft. 7 in. *w.*

Bequeathed by Mr. Henry F. Chorley in 1872.

No. **926.** THE WINDMILL, on an undulating heath, probably Mousehold Heath in the neighbourhood of Norwich. In the foreground, to the spectator's right, are some trees and bushes, and on the other side a man, seated on a pony, is passing by a finger-post through a gateway: two donkeys on the brink of a gravel pit are seen in the middle ground, to the left.

On wood, 3 ft. 7 in. *h.* by 3 ft. *w.*

Purchased from the Lewis Fund, at the sale of Mr. Watts Russell's collection in 1875.

No. **1037.** SLATE QUARRIES. A Welsh landscape, looking down upon a lake skirted by a road; with mountains in the distance, from which fleecy clouds are rising. In the foreground, which is the rocky brow of a hill, a few figures are introduced.

On canvas 4 ft. 4 in. *h.* by 5 ft. 2 in. *w.*

Purchased from Mr. W. Fuller Maitland, M.P., out of a pecuniary bequest made by the late Mr. Richard Charles Wheeler.

GEORGE CRUIKSHANK.

No. **795.** THE WORSHIP OF BACCHUS, OR THE DRINKING CUSTOMS OF SOCIETY, 1862, with the accidents and catastrophies arising from drunkenness.

"It is intended to show how universally the intoxicating drinks are used upon every occasion in life, from the CRADLE to the GRAVE."

"Although Bacchus is represented as a genteel smiling youth, he was always accompanied by the drunken brute, Silenus, to show what a little more drink, or *excess*, produced in the man; and in the accompanying Bacchante that the pure and modest charm of beauty in the woman is destroyed and degraded by anything like indulgence in stimulating drink. This part is intended as the 'high altar' of the Pagan Deity, and below the statues are the priests and priestesses officiating, or in other words, the publicans, their wives, pot-boys, and bar-maids handing the intoxicating liquors over the bar, and taking the money from the worshippers."*

A composition of several hundred small figures.

On canvas, 7 ft. 8 in. *h.* by 13 ft. 3 in. *w.*

Painted in 1862. Presented to the National Gallery in 1869, by Mr. R. E. Lofft and other friends of the painter.

DANBY.

FRANCIS DANBY, A.R.A., was born in the county of Wexford, in Ireland, November the 16th, 1793; he was educated in Dublin, and there learnt his art under a land-

* See a lecture by the painter, *The Worship of Bacchus*, London, W. Tweedie, 1867.

scape painter of the name of O'Connor. He exhibited, and sold his first picture in 1812. In 1813 he was established as a teacher of water-colour drawing at Bristol. He eventually attracted public notice by a picture of "Sunset at Sea after a Storm," exhibited at the Royal Academy in 1824; it was purchased by Sir Thomas Lawrence. In the following year Danby removed to London, and exhibited a still more remarkable work, "The Delivery of Israel out of Egypt," which procured him his election as an associate of the Academy, in 1825. This picture, now at Stafford House, and several others afterwards painted by Danby, are in the style of John Martin's extraordinary compositions. Danby is, however, most distinguished for his calm evening scenes at sea, generally sunsets, under various aspects, frequently combined with some poetic subject, incident, or sentiment, and nearly always conspicuous for their brilliant colouring. From 1830 till about 1842 he resided abroad, chiefly in Switzerland; he then lived for a short time near Lewisham, in Kent, and from 1846 near Exmouth, in Devonshire, where he died on the 10th of February 1861.* Danby contributed forty-nine works to the exhibitions of the Royal Academy.

No. **437**. The Fisherman's Home, Sunrise. A cottage on a promontory, in a lake.

Engraved by A. Willmore. On canvas, 2 ft. 6 in. *h.* by 3 ft. 6 in. *w.*

Exhibited in 1846. Vernon Collection.

DANIELL.

Thomas Daniell, R.A., was born in 1748–9, and was originally apprenticed to a painter of heraldry. He, however, devoted himself to landscape painting and engraving, and distinguished himself by an extensive work on Indian scenery—"Antiquities and Views in India, from the Drawings of Thomas Daniell. Engraved by Thomas and William Daniell." London, 1795–1808. Large folio.

Daniell went to the East in 1783, taking with him his nephew William, then a boy of 14 years only, and they traversed the whole country of India, from Cape Comorin to the Himalaya mountains, sketching all that was remarkable on their way: this arduous journey occupied them 10 years.

* *Art Journal*, April 1861; *Royal Academy Catalogues.*

Thomas was elected a member of the Royal Academy in 1788, having held the lower grade of Associate for only two years. He contributed many pictures to its exhibitions, and died in London on the 19th of March 1840, aged 91. His portrait, by Sir David Wilkie, is in the Vernon Collection. He was a Fellow of the Royal, of the Antiquarian, and of the Asiatic, Societies. The nephew, William, who was also a member of the Royal Academy, preceded his uncle to the grave; he died in 1837.

No. **899.** Woody Landscape.—View on the Nullah, near Rajemahel, Bengal. European travellers with their attendants crossing a bridge, which was built by the Sultan Sujah, in the 17th century Signed, T. Daniell, 1827.

On canvas, 3 ft. 2½ in. *h.* by 4 ft. 6 in. *w.*

Bequeathed by Mrs. William Mansfield, in 1872.

W. DOUGLAS, R.S.A.

No. **617**. Bibliomania. A Bookseller's shop, well stored with rare old folios, and other books, in which an old gentleman, the Bibliomaniac, is conversing with the Bibliopole. On the left are two passers-by examining the books exposed on a stall outside the shop.

On canvas, 2 ft. 10 in. *h.* by 4 ft. 2 in. *w.*

Painted in 1852. Bequeathed by Mr. Jacob Bell in 1859.

DUBUFE.

Claude Marie Dubufe, a French historical and portrait painter, was born in Paris in 1789, and studied in the school of David. He received a medal of the first class in 1831, and in 1837 was made a chevalier of the *Legion d' Honneur*. Dubufe first attracted notice in the Exhibition of 1810, when he contributed "A Roman allowing himself and family to die of starvation rather than touch a sum of money with which he had been entrusted." In 1824 he exhibited the "Passage of the Bidassoa," his principal historical work. His portraits are numerous and excellent;

he contributed five to the Paris "Universal Exhibition" for 1855. Edward Dubufe, also a distinguished portrait painter of the modern French school, is the son of Claude Marie, who died in April 1864.

No. **457**. The SURPRISE; a bust portrait of a lady surprised at her toilet. French school.

Engraved by S. Cousins, R.A.; and by W. Roffe. On canvas, 2 ft. $\frac{3}{4}$ in. *h.* by 1 ft. 8 $\frac{3}{4}$ in. *w.*

Exhibited at the Royal Academy in 1828. Formerly in the possession of Lord Charles Townsend. VERNON COLLECTION.

DYCKMANS.

JOSEPH LAURENS DYCKMANS was born at Antwerp in 1811, and is still living. Flemish School.

No. **600**. THE BLIND BEGGAR. A blind old man is standing in the sunshine by a church door; before him is a young girl, who is holding out her hand for alms to the passers-by; an old lady coming from the church is feeling in her pocket for a sou; some other figures are seen in the porch at their devotions before a crucifix. Small three-quarter figures.

On wood, 19$\frac{1}{2}$ in. *h.* by 18 in. *w.* Under glass. Engraved by W. H. Simmons.

Painted at Antwerp, signed *J. Dyckmans*, 1853. Bequeathed by Miss Jane Clark in 1859.

EASTLAKE.

SIR CHARLES LOCK EASTLAKE, P.R.A., was born on the 17th of November 1793, at Plymouth, where his father held the office of solicitor to the Admiralty. He was educated at the Plympton Grammar School, in which Sir Joshua Reynolds had also been brought up; and he passed a short time at the Charterhouse School in London. Here, while still very young, about 1809, partly through the influence of his fellow townsman B. R. Haydon, who had just then finished his picture of "Dentatus," he determined

on painting for a profession, became the pupil of that master, and also attended the schools of the Royal Academy for a few years, during the keepership of Fuseli.

As early as 1813 the young painter exhibited an ambitious effort at the British Institution:—"Christ raising the daughter of the Ruler of the Synagogue;" this picture, of considerable size, Sir Charles painted in his twentieth year.

In 1814, after the peace, he was sent by Mr. Jeremiah Harman to Paris to copy some of the remarkable works that had been gathered together by Napoleon in the Louvre; but the escape of the Emperor from Elba in the following year caused him to return home again, and for a time he devoted himself to the study of portrait painting at Plymouth. While there in 1815 he had the opportunity of seeing Napoleon on board the *Bellerophon*, then on its way to St. Helena, and from memory, aided by some sketches which he contrived to make while the Emperor was standing at the gangway of the ship, he painted a portrait of him, a full-length figure, life size, which was considered a good likeness. It is engraved in half length in the Art Journal for 1848, from a picture now the property of the Marquis of Lansdowne.

In 1815 also Sir Charles exhibited a second historical picture at the British Institution:—"Brutus exhorting the Romans to revenge the death of Lucretia."

In 1817 he went to Italy, being one of the first English artists to visit Rome after the peace; and in 1819 he visited Greece, in the company of Sir Charles Barry and Mr. Donaldson, returning in the following year to Rome by way of Sicily. He remained in Italy altogether fourteen years, this time being spent chiefly at Rome and Ferrara. The picturesque character of the Italian and Greek national costumes, seems to have so far fascinated the painter as to have drawn him from the department of history with which he had commenced his career to the class of genre-painting; and during nearly the whole of his long residence abroad from 1820, his pictures were almost exclusively drawn from peasant life, the Italian banditti constituting his favourite subject.

He exhibited a large historical picture at the British Institution in 1820, representing "Mercury bringing the

Golden Apple to Paris." In 1823 he sent to the same Institution five pictures of banditti, painted at Rome; and in the following year, six small works of a similar character, representing simple peasants or brigands.* In 1825 he exhibited three more of the same class of works; but from this year forth he sent his pictures no longer to the British Institution, but to the Royal Academy.

His name first appeared in the Academy catalogue in 1823, when he sent three views of Rome to the Exhibition.

But the first of Sir Charles Eastlake's works which attracted any considerable notice was the large picture of "The Spartan Isidas," exhibited in 1827. The story is from Plutarch's Life of Agesilaus. The young warrior, suddenly called while in his bath to repel an attack of the Thebans, seized his sword and spear and rushed naked as he was into the battle, causing a panic among the enemy, who, both from his appearance and his deeds judged him to be some guardian deity; though he slew many he escaped himself without a wound. Sir Charles selected this picture, now the property of the Duke of Devonshire, to exhibit in Paris, at the Universal Exhibition of 1855. It procured him his election as an associate of the Royal Academy. In 1828 appeared the beautiful and popular picture, an "Italian scene in the *Anno Santo,* Pilgrims arriving in sight of Rome and St. Peter's. Evening." He repeated this subject in 1835 and again in 1836, introducing only some slight alterations in the composition.† In 1829 he exhibited a poetical landscape, entitled "Lord Byron's Dream,"‡ and in the following year he became an Academician, returned to England, and established himself in London, at No. 13, Upper Fitzroy Street; whence he removed in 1843 to No. 7, Fitzroy Square, where he henceforth constantly resided in London.

Sir Charles Eastlake's pictures are not numerous, he was too much engaged in literature and with other occupations

* Five of these brigand pictures have been engraved by Charles Turner; and there is a print of the "Contadina family prisoners with Banditti," exhibited at the Royal Academy in 1830, by Edwin Smith. Rogers's Italy contains a few vignettes of somewhat similar subjects engraved in wood by J. Thompson.

† It is finely engraved by G. T. Doo, R.A.

‡ Engraved by J. T. Willmore, A.R.A.

to admit of a very close application to the practice of his profession. In 1833 he exhibited "Greek fugitives, an English ship sending its boats to rescue them;" in 1834 "The escape of Francesco di Carrara, last Lord of Padua, and Taddea d'Este, his wife, from Galeazzo Visconti, Duke of Milan," of which there is a repetition in this collection; in 1837 "An Arab chief selling Captives, Monks endeavouring to ransom them;" in 1838 "Gaston de Foix before the Battle of Ravenna," in which the knight was killed; in 1839 "Christ blessing little children;" in 1840 "The Salutation of the aged Friar;" in 1841 "Christ weeping over Jerusalem," of which the Vernon picture is a repetition; and in 1843 "Hagar and Ishmael." The last is a composition of rare simplicity and beauty.* From this time his name did not often appear in the Royal Academy catalogue. Among his latest works are several fancy portraits of females, painted with great delicacy. He contributed altogether fifty-one pictures to its exhibitions, extending over a period of thirty-three years, exhibiting five works only after he became President of the Academy, having succeeded Sir Martin Shee in that office in 1850, when, as is usual on the occasion, he received the honour of knighthood from Her Majesty.

We have yet to follow Sir Charles Eastlake's career in his literary and official capacity.

In 1841 he was appointed secretary to the Royal Commission for decorating the New Palace of Westminster, and conducted all the business of that Commission until its dissolution after the death of H.R.H. the Prince Consort, its president. The papers or appendices accompanying the periodical Reports of the Commissioners, written or collected and edited by the secretary, are most valuable contributions to the practical literature of Art. He had previously written a few articles for the *Penny Cyclopædia;* and in 1840 he published a translation of Goethe's *Theory of Colours,* with a dedication to his friend and

* There are good engravings of several of the above pictures; of "Greek Fugitives," by John Goodyear; of "Christ blessing little children," by J H. Watt; of "Hagar and Ishmael," by Bridoux and Smith, for the Glasgow Art Union; of the "Salutation of the aged Friar," by S. Bellin: and of "Gaston de Foix," by C. W. Sharpe.

patron Mr. Jeremiah Harman. In 1842 he edited a translation of Kugler's *Italian Schools of Painting;* but his chief literary labour is the very learned volume entitled *Materials for a History of Oil Painting,* 1847, dedicated to the late Sir Robert Peel. This work, as regards the Flemish school at least, perhaps exhausts the subject of *vehicles and methods of painting.*

On the death of Mr. Seguier, the original keeper of the National Gallery, in 1843, Sir Charles (then Mr.) Eastlake was appointed to succeed him. This office, however, he resigned in 1847. In 1850, as President of the Royal Academy, Sir Charles became an *ex-officio* Trustee; and in 1855, on the occasion of the re-organisation of the management of the Institution, he was appointed Director of the Gallery for a term of five years, an appointment which was renewed in 1860, and in 1865. The great feature of this new management was, that Parliament voted an annual sum for the purchase of pictures; and the consequence has been a steady and vast increase of the collection, independent of gifts and bequests.

The pictures purchased from 1824 inclusive to 1855, that is, during thirty-three years, amounted to only 96 in number; while those purchased during Sir Charles Eastlake's directorship reached the number of 155, at an average cost of 662*l.* 2*s.* 10*d.* These 155 pictures represent eight schools of painting, and 111 masters, extending over a period of seven centuries. The various Italian schools are represented by eighty-two masters; the Flemish school, by eleven; the Dutch, German, and British schools, each by five masters; and the French, Spanish, and Byzantine schools, by one each.†

Besides the above works, many pictures were bought on the recommendation of Sir Charles Eastlake when he acted as a Trustee only.

In 1849 Sir Charles married Elizabeth, the daughter of the late Dr. Rigby; a lady distinguished for her literary attainments, being the authoress of several original works, and the translator of some others. In 1853 he received the

† The following are perhaps the most notable of Sir Charles Eastlake's purchases, given in the order of their acquisition. Such pictures as are

honorary degree of D.C.L. from the University of Oxford, and in 1855 he was made a Chevalier of the Legion of Honour by the Emperor of the French. He was a Fellow of the Royal Society, and a member of several foreign Academies.

In August 1865 he left England on his usual annual tour on the Continent, with a view of acquiring further examples for the National Gallery. In Milan, however, he was attacked by severe illness; but having somewhat recovered, he removed in the month of October to Pisa. He shortly afterwards became again seriously ill; and early on the morning of Sunday, the 24th of December, he died, at Pisa, in his 73rd year. His body was brought to England, by desire and at the cost of the Royal Academy; and on Thursday, the 18th of January, it was deposited in a vault constructed for it in Kensal Green Cemetery.

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marked with an asterisk (*) were bought together with others in one purchase, and had no fixed price :—

Subject of Picture.	Painter.	Price.	Date of Purchase.
		£ s. d.	
Adoration of the Magi	Paul Veronese	1,977 0 0	1855
Virgin adoring the Infant Christ, &c.	Pietro Perugino	3,571 8 7	1856
Martyrdom of St. Sebastian	A. Pollajuolo	3,155 4 2	1857
Virgin and Child, St. Jerome and St. Dominick.	Filippino Lippi	627 8 0	—
Family of Darius, &c.	Paul Veronese	13,650 0 0	—
Marriage of St. Catherine	Amb. Borgognone	430 0 0	—
St. Bernardino of Siena, &c.	Moretto	577 10 0	1859
An Allegory*	Ang. Bronzino	- - -	1860
Christ surrounded by Angels, &c.	Fra. Giov. Angelico	3,500 0 0	—
Madonna and Child enthroned, &c.	Garofalo	763 16 0	—
St. Sebastian and other Saints*	L'Ortolano	- - -	1861
His own Portrait	Rembrandt	800 0 0	—
Portrait of a Lady	Paris Bordone	257 13 1	—
St. Jerome in his Study*	Gio. Bellini (?)	- - -	1862
Portrait of Mrs. Siddons	Gainsborough	1,000 0 0	—
Portrait of Ralph Schomberg	Gainsborough	1,000 0 0	—
Landscape. Showery weather	Hobbema	1,575 0 0	—
Madonna and Child enthroned, &c.	Memling	759 0 0	—
Alderney Bull, &c.	James Ward	1,500 0 0	—
His own Portrait	Andrea del Sarto	270 2 0	—
Adoration of the Magi	Bramantino	127 1 0	1863
The Italian Trinita	Pesellino	2,100 0 0	—
Christ's Agony in the Garden	Gio. Bellini (?)	630 0 0	—
St. Rock	Morando	880 0 0	1864
A Venetian Senator	Bonsigniori		
Death of Major Peirson	Copley	1,600 0 0	—
Madonna, Infant Christ, and St. Anne.*	Girolamo dai Libri	- - -	—
Madonna, Infant Christ, and St. John.	Raphael	9,000 0 0	1865
Madonna and Child, and the Doge Gio. Mocenigo	Vittore Carpaccio	3,400 0 0	—

No. **397.** CHRIST LAMENTING OVER JERUSALEM.

"Oh Jerusalem, Jerusalem, thou that killest the prophets, and stonest them which are sent unto thee, how often would I have gathered thy children together, even as a hen gathereth her chickens under her wings, and ye would not! Behold, your house is left unto you desolate." *Matthew* xxiii. 37, 38.

"And as he sat upon the mount of Olives, the disciples came unto him privately, saying, Tell us, when shall these things be?" ——— xxiv. 3.

"And he said, when ye shall see Jerusalem compassed with armies, then know that the desolation thereof is nigh." *Luke* xxi. 20.

"When they shall say peace and safety; then sudden destruction cometh upon them." I. *Thess.* v. 3.

The Lord is seated with his hands clasped, on a stone, under the shade of some olive trees, and his regard is turned to his left towards Jerusalem, seen in the distance below; on his right near him are seated Peter and another Apostle, and John and two more are standing a little behind; all under the shade of the olives. In the middle ground is a shepherd with his flock, carrying a lamb under his arm; on the other side a woman is approaching leading a child, and carrying a vessel of water on her head; near her is a hen gathering its chickens under her wing; a woodman's axe has been struck into the root of an old tree; all accessories of some portent.

Engraved by S. Cousins, R.A.; and by J. Outrim. On canvas, circular top. 3 ft. 2 in. *h.* by 4 ft. 10¼ in. *w.*

A repetition of the picture exhibited at the Royal Academy in 1841. VERNON COLLECTION.

No. **898.** LORD BYRON'S DREAM, a Greek landscape, with mountains, and a view of the sea.

> "——————— in the last he lay
> Reposing from the noontide sultriness,
> Couched among fallen columns in the shade
> Of ruined walls that had survived the names
> Of those who reared them; by his sleeping side
> Stood camels grazing, and some goodly steeds
> Were fastened near a fountain; and a man
> Clad in a flowing garb did watch the while,
> While many of his tribe slumbered around."

On canvas, 3 ft. 9 in. *h.* by 5 ft. 6 in. *w.* Engraved by J. T. Willmore, A.R.A.

Painted in Rome in 1827 for Earl Leven and Melville; exhibited at the Royal Academy in 1829. Bequeathed by Mr. Thomas Howard in 1872.

No. **398**. HAIDEE, A GREEK GIRL. Bust, life-size.

Engraved by R. Graves, A.R.A. On canvas, 2 ft. 1 in. *h.* by 1 ft. 8 in. *w.* Under glass

Exhibited at the Royal Academy in 1831. VERNON COLLECTION.

No. **399**. ESCAPE OF THE CARRARA FAMILY FROM THE PURSUIT OF THE DUKE OF MILAN, 1389. Francesco Novello di Carrara, last Lord of Padua, is conducting his wife, Taddea D'Este, seated on an ass, over a mountain pass, in order to escape from the followers of Giovanni Galeazzo Visconti, Duke of Milan, who are in sight in the valley below. Sismondi, *Histoire des Républiques Italiennes du Moyen Age*, ch. iii.

Engraved by F. Bacon; and by S. Smith. On canvas, 4 ft. 2 in. *h.* by 3 ft. 4 in. *w.*

Exhibited at the Royal Academy in 1850. VERNON COLLECTION.

EGG.

AUGUSTUS LEOPOLD EGG, R.A., was the son of Mr. Egg the gun-maker, in Piccadilly, and was born in London, in 1816. Having mastered the first elements in drawing under Mr. Henry Sass in Charlotte Street, Bloomsbury, he obtained admission as a student into the Royal Academy in 1836. He appeared as an exhibitor on the books of that institution as early as 1838, when he exhibited "a Spanish Girl." This was followed by "Laugh when you can" in 1839; and a scene from "Henry IV." in 1840. Egg seems to have at once entered upon that line of art by which he ultimately gained his well-deserved reputation—the higher *genre* or social history. He exhibited several excellent pictures at the Royal Academy during the twenty-two years he contributed to its exhibitions, besides others shown elsewhere: he had hung altogether twenty-seven works at the Academy, but he did not exhibit in the years 1852, 1853, and 1856. The following are the most important:—"Peter the Great sees Catherine his future Empress, for the first time," 1850; "The Life and Death of Buckingham," very remarkable, 1855; "Past and Present," a social tragedy, in three groups, 1858; "The Night before Naseby," 1859; and "Catherine and Petruchio,"

1860, his last picture. He had the misfortune to suffer from a weak constitution, and it was during a journey in Africa, undertaken for the benefit of his health, that he died at Algiers on the 26th of March 1863. Egg was elected an Associate of the Royal Academy in 1848, and an Academician in 1860.

No. **444**. Scene from "Le Diable Boiteux."

Patricio and his two friends having breakfasted at a tavern off "larded fowls, partridges of Leon, pigeons from old Castile, Estremadura ham, and all the fruits of the season," he had called for the reckoning, which amounted to fifty reals. As Patricio had but thirty in his purse, he was forced to leave in pawn his rosary, adorned with silver medals.

Le Sage, *Devil on Two Sticks*. ch. viii.

Engraved by S. Sangster. On canvas, 2 ft. 10 in. *h*. by 3 ft. 8 in. *w*.

Exhibited at the Royal Academy in 1844. Vernon Collection.

ETTY.

William Etty, R.A., was born at York, March the 10th, 1787; his father was a miller. In 1798 he was apprenticed to Robert Peck, a letter-press printer at Hull, with whom he served seven years, but, says Etty, in his autobiography, "I had such a busy desire to be a painter, that the last years of my servitude dragged on most heavily." In 1806 he removed to London, to his uncle, Mr. William Etty of Lombard Street, and at once earnestly prepared himself to enter as a student at Somerset House. His first academy, however, was the plaster-cast shop kept by Gianelli, in Cock Lane, Smithfield, where Etty made a drawing of the ancient group of Cupid and Psyche, which procured him admission into the Royal Academy; he and Collins entered it the same week in 1807. By his uncle's generosity, who paid one hundred guineas for him, Etty became the pupil for one year of Sir Thomas (then Mr.) Lawrence, residing at that time in Greek Street, Soho Square, but the incessant occupation of Lawrence left him little leisure to assist

his pupil, and Etty's difficulties were so great, that he writes—"Despair almost overwhelmed me, I was ready to run away, I felt that I could not get on, but a voice within said *persevere!* I did so, and at last triumphed, but I was nearly beaten."

When his year was expired, Etty painted from nature, and copied the "old masters" in the British Gallery: this, he says, he found easy, after copying Lawrence. He was also a constant student in the 'Life School' of the Royal Academy. His industry was indefatigable, yet he tells us he tried for all medals, gold and silver, and never got any of either; He ventured at one time to send six pictures to the Academy exhibition, all were rejected; this happened year after year at the Academy, and at the British Gallery, but by discovering his defects, and by great industry in endeavouring to correct them, he at last conquered his evil fortune, and by such works as—"The Coral Finders," exhibited in 1820; "Cleopatra," exhibited in the following year, and some others, he established a reputation, and at length entered upon his great career.

In 1822 Etty went to Italy, visiting Venice, Florence, Rome, and Naples, but it was in Venice that he found the greatest attractions;—"Venice, the birth-place and cradle of colour, the hope and idol of my professional life!" He studied in the academy there, and was elected an honorary member of it.

He returned to London early in 1824. The first picture he exhibited after his return, was "Pandora crowned by the Seasons," in the exhibition of 1824, for which he was chosen an associate of the Royal Academy; and in 1828 he became a member.

In the autobiography mentioned in this notice, Etty has himself pointed out what he considered his greatest works. "'To the pure in heart, all things are pure,' my aim in all my great pictures has been to paint some great moral on the heart":—"The Combat," *the beauty of mercy;* the three "Judith" pictures, *patriotism,* and self-devotion to country, people, and God: "Benaiah, David's chief captain," *valour;* "Ulysses and the Syrens," the importance of resisting *sensual delights,* or an Homeric paraphrase on "The Wages of Sin is Death"; three pictures of "Joan of Arc," *Religion, Loyalty,* and *Patriotism,* like the modern Judith. In all, nine

great pictures, "as it was my desire to paint three times three."

In the summer of 1849 an Exhibition of Etty's Works, to the number of 130 pictures, took place in the great room of the Society of Arts, at the Adelphi, in a surprising manner displaying the great powers of this distinguished English painter, especially as a colourist. Etty died in the same year, 1849, in his native place, York, on the 13th of November; he was never married, and having lived a very retired life, he accumulated a considerable fortune.* He contributed one hundred and thirty-six pictures to the Royal Academy exhibitions.

No. **356**. YOUTH ON THE PROW AND PLEASURE AT THE HELM.

> "Fair laughs the morn, and soft the Zephyr blows,
> While proudly riding o'er the azure realm,
> In gallant trim, the gilded vessel goes,
> Youth on the prow, and Pleasure at the helm,
> Unmindful of the sweeping whirlwind's sway,
> That, hushed in grim repose, expects his evening prey."
>
> *Gray.*

Engraved C. W. Sharpe. On canvas, 5 ft. 2 in. *h.* by 3 ft. 10 in. *w.* Under glass.

Exhibited at the Royal Academy, in 1832 VERNON COLLECTION.

No. **357**. STUDY OF A MAN IN PERSIAN COSTUME. The left hand resting on a shield.

Engraved by C. Cousen. On canvas, 1 ft. 3½ in. *h.* by 11½ in. *w.* Exhibited at the British Institution in 1834. VERNON COLLECTION.

No. **358**. THE IMPRUDENCE OF CANDAULES KING OF LYDIA, who showed his wife by stealth to his minister Gyges. The queen, Nyssia, indignant, gave Gyges the choice either to suffer death himself or to slay the king. The minister chose the second alternative, married Nyssia and reigned over Lydia 38 years. *Herodotus* I. 8. Three small figures.

On canvas, 1 ft. 5¾ in. *h.* by 1 ft. 10 in *w.* Under glass.

Exhibited at the Royal Academy in 1830. VERNON COLLECTION.

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* See his Autobiography in the *Art Journal* for 1849, and the "*Life of William Etty*," by A. Gilchrist. 2 vols. 8vo. London, 1855. There is a fine engraving of the "Combat" by G. T. Doo, R.A.

No. **359**. THE LUTE-PLAYER. A gentleman and two ladies, a black page bearing refreshments.

"When with sweet notes I the sweet lute inspired,
Fond fair ones listen'd, and my skill admired."

Engraved by J. C. Armytage. On wood, 2 ft. *h.* by 1 ft. 8½ in. *w.* Under glass.

Exhibited at the Royal Academy in 1833. VERNON COLLECTION.

No. **360**. THE DANGEROUS PLAYMATE. A female figure seated in the open air, with the winged boy Cupid upon her knees.

Engraved by E. J. Portbury. On wood, circular, 11 in. in diameter.

Exhibited at the British Institution in 1833. VERNON COLLECTION.

No. **361**. STUDY FOR A HEAD OF CHRIST.

Engraved by J. C. Armytage. On wood, 1 ft. 6¾ in *h.* by 1 ft. 2½ in. *w.* VERNON COLLECTION.

No. **362**. CHRIST APPEARING TO MARY MAGDALEN, AFTER HIS RESURRECTION. In the back ground are seen two Angels at the Mouth of the Sepulchre; in the foreground is a Roman soldier asleep.

Engraved by S. Sangster. On millboard, 1 ft. 2½ in. *h.* by 2 ft. ¾ in. *w.* Under glass.

Exhibited at the British Institution in 1834. VERNON COLLECTION.

No. **363**. IL DUETTO. THE DUETT. A lady and gentleman seated on a terrace, singing a duett, accompanied by the lady on a lute; a black page holding the music. Evening.

Engraved by R. Bell. On wood, 1 ft. 6¾ in. *h.*, by 1ft. 2¾ in. *w.* Under glass.

Exhibited at the Royal Academy in 1838. VERNON COLLECTION.

No. **364**. WINDOW IN VENICE, DURING A FESTA. Two young women, a blond and a brunette; at an open arched window; a third is seen in the interior of the chamber; on the window sill is placed a Turkey rug, some branches of a vine are hanging gracefully from above.

Engraved by A. Linley. On wood, 1 ft. 11½ in. *h.* by 1 ft. 7½ in. *w.* Under glass.

Exhibited at the Royal Academy in 1831. VERNON COLLECTION.

No. **365**. The Magdalen, seated in the open air; by her side a crucifix, a skull and an illuminated missal: half figure.

Engraved by F. Bacon. On canvas, 1 ft. 7 in. *h.* by 1 ft. 3 in. *w.*

Exhibited at the Royal Academy in 1842. Vernon Collection.

No. **366**. Female Bathers surprised by a Swan.

Engraved by E. J. Portbury. On wood, circular, 3 ft. 2½ in. in diameter.

Exhibited at the Royal Academy in 1841. Vernon Collection.

No. **614**. The Bather, "at the doubtful breeze alarmed." A female standing in a shaded pool, in the attitude of listening.

On canvas, 2 ft. 1½ in. *h.* by 1 ft. 7½ in. *w.* Under glass.

Exhibited at the Royal Academy in 1844. Bequeathed by Mr. Jacob Bell in 1859. A similar picture to this was painted for Mr. Broderip.

FRASER.

Alexander Fraser was born in Edinburgh in 1786, and was educated in the "Trustees' Academy" there. He afterwards became the assistant of Sir David Wilkie in London, where Fraser resided many years, and his own original pictures are painted much in the taste and style of his distinguished countryman. He was an exhibitor of twenty-four pictures only at the Royal Academy, in London, from 1823 to 1848, inclusive. Their subjects are various, but he generally showed a partiality for the humorous The following are good examples of his style:—"Deoch-an-doruis," 1830; "The Village Sign-Painter," 1837; "Scene at Newhaven near Edinburgh," 1841; and, "Sir Walter Scott dining with a Blue-gown Beggar, Edinburgh," 1844—"The mutton was excellent, so were the potatoes and whiskey." (See Lockhart's "*Life, &c.*" vol. 1, p. 175.)

Fraser died at Wood Green, Tottenham, on the 15th of February 1865, having completed his seventy-eighth year. He was an Associate of the Royal Scottish Academy.

No. **453**. Interior of a Highland Cottage, of a primitive character; a log fire is burning on the centre of the floor, a large iron pot is suspended over it, and the smoke escapes through a hole in the roof; a boy set to rock a baby to rest has himself fallen asleep over his work.

Engraved by C. Cousen. On canvas, 2 ft. 3½ in. *h.* by 2 ft. 11 in. *w.* Vernon Collection.

WILLIAM POWELL FRITH, R.A.

No. **615**. "The Derby Day," a scene on the Race-Course at Epsom, 1856.

On canvas, 3 ft. 3¼ in. *h.* by 7 ft. 3½ in. *w.* Engraved on half scale by August Blanchard.

Exhibited at the Royal Academy in 1858. Bequeathed by Mr. Jacob Bell in 1859.

GAINSBOROUGH.

Thomas Gainsborough, R.A., was born at Sudbury, in Suffolk, in the spring of 1727. After evincing a decided ability for landscape-painting, by his unaided attempts from nature, he left Sudbury for London when he was fourteen years of age, and became the pupil first of Gravelot, the engraver; then of Francis Hayman, at that time a painter of repute, and, like Gainsborough himself, one of the original members of the Royal Academy, which was founded in 1768. Gainsborough set up as a portrait and landscape painter, in Hatton Garden, but without success, and, after four years residence in the metropolis, he returned to his native place. When still a youth, he married Margaret Burr, a young lady of some fortune, and settled in Ipswich. One of his first pictures which attracted notice was a view of Landguard Fort, of which there is a print by Major; the picture has perished. His reputation extending, he settled, in 1760, in Bath, as a more suitable field for the exercise of his abilities. At Bath much of his time was devoted to portraiture, which appears subsequently to have divided his attention with landscape-painting. In 1774 he settled in London, and rented a portion of Schomberg House, Pall Mall; from this

period his reputation was such that he was considered at the same time the rival of Sir Joshua Reynolds in portrait, and of Wilson in landscape, painting. He was one of the original members of the Royal Academy, and sent pictures to its exhibitions from the commencement in 1769, but ceased to contribute after 1783. He exhibited altogether ninety-six works at the Academy. He died in London, August 2, 1788, and was buried in Kew churchyard.*

Shortly after Gainsborough's death, Sir Joshua Reynolds, then President of the Royal Academy, delivered a discourse to the students, of which the "Character of Gainsborough" was the subject. In this he alludes to Gainsborough's method of handling—his habit of *hatching*. "All those odd scratches and marks," he observes, "which, on a close examination, are so observable in Gainsborough's pictures, and which, even to experienced painters, appear rather the effect of accident than design,—this chaos, this uncouth and shapeless appearance—by a kind of magic, at a certain distance, assume form, and all the parts seem to drop into their proper places; so that we can hardly refuse acknowledging the full effect of diligence, under the appearance of chance and hasty negligence." He observes, in another place, "whether he most excelled in portraits, landscapes, or fancy pictures, it is difficult to determine."†

Among Gainsborough's most popular pictures are, the youth in a blue satin dress, known as "The Blue Boy;" the portrait of the Hon. Mrs. Graham (now in the Edinburgh Gallery), "The Shepherd Boy in the Shower;" "The Cottage Door;" "The Cottage Girl with Dog and Pitcher;" "The Shepherd Boys with their Dogs fighting;" and "The Woodman and his Dog in the Storm."‡ Gainsborough is said never to have put his name to any picture.§ He died in possession of 56 of his pictures and 148 drawings, which were exhibited at his house in March 1789. Many were

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* Edwards, *Anecdotes of Painters who have resided or been born in England, &c.* London, 1808.

† Discourse XIV. delivered Dec. 10, 1788.

‡ This picture was burnt at Eaton Park; it has been engraved by Simon, and executed in needlework by Miss Lynwood.

§ Edwards, *Anecdotes, &c.*

sold on this occasion, and the remainder at Christie's, June 2d, 1792.*

No. **80**. THE MARKET CART. The horse with loaded cart, from which this picture takes its name, is on the point of passing through a shaded pool on the high road; two girls are seated on the cart, and two boys and a dog are walking by the side of it: in the fore-ground to the left are two other figures, seated, and a dog; to the right, in the middle-ground, is a youth collecting faggots.

Engraved by E. Goodall, for the *Associated Engravers;* and in Jones's *National Gallery*. On canvas, 6 ft. ½ in. *h.* by 5 ft. ½ in. *w.*

Purchased at Lord Gwydyr's sale in 1828, and presented to the National Gallery by the Governors of the British Institution. Lord Northwick possessed a similar composition.

No. **109**. THE WATERING PLACE: a thickly-wooded landscape, with a few figures in a retired spot to the left; and some cattle and goats standing in a pool of water in the fore-ground to the right. Evening light.

Engraved by W. Miller, for the *Associated Engravers;* and in Jones's *National Gallery*. On canvas, 4 ft. 10 in. *h.* by 5 ft. 11 in. *w.* Under glass.

Presented to the National Gallery in 1827, by Lord Farnborough.

No. **308**. MUSIDORA BATHING HER FEET. She is seated on the bank of a shaded stream, with one foot in the water, and is loosening the sandal of the other.

> . . . . . Thrice happy swain!
> A lucky chance, that oft decides the fate
> Of mighty monarchs, then decided thine.
> For, lo! conducted by the laughing loves,
> This cool retreat his Musidora sought;
> Warm in her cheek the sultry season glowed,
> And rob'd in loose array, she came to bathe
> Her fervent limbs in the refreshing stream."
> Thomson's *Summer*.

Entire figure, life size.

Engraved by P. Lightfoot. On canvas, 6 ft. *h.* by 5 ft. *w.* VERNON COLLECTION.

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* See Fulcher, *Life of Gainsborough*. 12mo. London, 1856.

No. **309**. The Watering Place. A woody Landscape. three cows standing in a stream; a village church in the distance.

Engraved by W. Miller. On canvas, 1 ft. 11 in. *h.* by 2 ft. 6 in. *w.* Vernon Collection.

No. **310**. Woody Landscape, Sunset. A carter on his way home has stopped to water his team at a way side brook.

Engraved by J. C. Bentley. On canvas, 4 ft. 3 in. *h.* by 4 ft. 11 in. *w.* Purchased by Mr. Vernon in 1832; it was formerly in the possession of Mr. Ewer, who purchased it at the sale at Schomberg House in 1789. Vernon Collection.

No. **311**. Rustic Children. A girl carrying a child, and a boy with a bundle of faggots. Evening.

Engraved by G. B. Shaw. On canvas, 1 ft. 6 in. *h.* by 1 ft. 2½ in. *w.* Under glass. Vernon Collection.

No. **678**. Study for a Portrait. The finished picture, a full-length portrait of Abel Moysey, Esq., when a young man, is now at Bathcalton Court, Somersetshire. Mr. Moysey was some years member for Bath, was made a Welsh Judge in 1775, and was afterwards appointed Deputy King's Remembrancer to the Court of Exchequer. He died in 1831, aged 87.

On canvas, 1 ft. 10¾ in. *h.* by 1 ft. 6 in. *w.*

Presented in 1861, by his grandsons, Mr. Henry Gorges Moysey, and the Rev. Frederick Luttrell Moysey.

No. **683**. Portrait of Mrs. Siddons, in a striped blue and white dress, and buff shawl, with black hat and feathers; and holding in her left hand a brown muff: seated, half-length, life size.

On canvas, 4 ft. 1½ in. *h.* by 3 ft. 3 in. *w.* Under glass.

Painted in 1784*, in her twenty-ninth year, the year after Sir Joshua Reynolds painted her as the "Tragic Muse" now in the Grosvenor Gallery. Purchased in 1862, from Major Mair, who was married to a daughter of Mr. Henry Siddons, the actress's son.

Exhibited at Manchester in 1857.

No. **684**. Portrait of Ralph Schomberg, Esq., M.D., in a court suit of claret-coloured velvet, holding his cocked hat and cane in his hands. He was of the family of Field Marshal Duke Schomberg, who was killed in 1690 at the

* Fulcher "*Life of Gainsborough*," 1856, p. 130.

Battle of the Boyne. Standing full-length, in the open air; with a landscape background.*

On canvas 7 ft. 7 in. *h.* by 5 ft. ½ in. *w.*

Engraved by W. T. Fry, for Jones's *National Gallery.*

Exhibited at the British Institution in 1815, and in 1834 placed by mistake in the National Gallery, from which it was removed in 1836. Purchased from J. T. Schomberg, Esq., in 1862.

No. **760.** Portrait of Orpin, Parish Clerk of Bradford, Wiltshire, seated near a window, with his face turned towards the light, and his hands on the first volume of a large folio Bible, resting open on a reading desk before him. Half length, life size.

On canvas, 3 ft. 11½ in. *h.*, by 3 ft. 1½ in. *w.*

Originally in the possession of J. Wiltshire, Esq., of Shockerwick, near Bath. Edward Orpin died in 1781. Purchased at the sale of the Wiltshire collection in 1867.

No. **789.** Portraits of Mr. J. Baillie, of Ealing Grove, his Wife and Four Children. The mother is seated in a garden with the youngest child standing on her lap, who is stretching out its hands to receive a rose from its brother; on the spectator's left are standing two girls, and on the other side is the father leaning on the back of the mother's chair; foliage, a pillar and curtain in the background. Six figures, life-size.

On canvas, 8 ft. 2 in. *h.* by 7 ft. 5 in. *w.*

Bequeathed by Mr. Alexander Baillie, of Naples, in 1858; to be retained by his nephew, Mr. M. J. Higgins, during his life; at his death, in 1868, the picture came into the possession of the Trustees of the National Gallery.

No. **925.** Landscape; a wood scene, with a pool of water, and a view of the village of Cornard in Suffolk, in the distance: several figures, variously occupied, in the wood.

This view is, in the lettering of the print of it published by the Boydells in 1790, called "Gainsborough's Forest."

On canvas, 4 ft. *h.* by 5 ft. *w.* Engraved by Mary Catherine Prestel.

Formerly in the possession of Alderman Boydell, who bequeathed it to Mr. Watts. From him it passed to Mr. Watts

* Fulcher, in his "*Life of Gainsborough,*" p. 198, designates this picture "one of the finest in the world."

Russell, at whose sale in 1875 it was purchased from the Lewis Fund for the national collection.*

ANDREW GEDDES.

Andrew Geddes, A.R.A., was born at Edinburgh, in 1789; he was educated at the High School there, and was, in due course, placed by his father, Mr. David Geddes, an auditor of excise, in his own office. His predilection was, however, for painting, and he was encouraged in his pursuit of art by the late Lord Eldin, who gave Geddes free access, for the purposes of study, to his collections of pictures and drawings.

After his father's death, Geddes gave up his appointment, and by the advice of Lord Eldin proceeded to London and entered as a student in the Royal Academy of Arts, where he formed an intimacy with Wilkie. In 1810 he returned to Edinburgh, and practised as a portrait painter there until 1814, when he visited Paris; and after his return spent a portion of every year in London. In 1828, he visited Italy and did not return to England until 1831. In 1832 he was elected an Associate of the Royal Academy. Geddes was chiefly a portrait painter, he excelled in small full length portraits, but he painted also landscapes and a few historical pieces. He died in London, May the 5th, 1844.†

No. **355.** Dull Reading. Portrait of Terry the actor and his wife, the sister of Patrick Nasmyth. The wife has read her husband to sleep.

Engraved by W. Greatbach. On wood, 10 in. *h.* by 13 in. *w.* Vernon Collection.

THOMAS SWORD GOOD.

Thomas Sword Good, was born at Berwick-upon-Tweed, December 4th, 1789, and was originally brought up as a house painter. He eventually adopted painting as a fine art, imitating the style and subjects of Wilkie; and produced several excellent pictures. He was an exhibitor for fourteen

* Fulcher's *Life of Thomas Gainsborough*, 1856, p. 193.
† *Art Union Journal*, Sept. 1844.

years at the Royal Academy, but having inherited some property through his wife, he finally abandoned the practice of painting as a profession. He exhibited between the years 1820 and 1833 inclusive twenty pictures, of ordinary domestic scenes, as—"A Scotch Shepherd;" "Music;" "Two Old Men who fought at the Battle of Minden;" "Northumbrian Piper;" "Practice;" "Rummaging an old Wardrobe;" "Smugglers Resting;" "Fishermen;" "Idlers;" "The Truant;" "Merry Cottagers;" "Medicine;" "The Industrious Mother," &c. He died in his own house on the Quay Walls at Berwick, on the 15th of April 1872.

No. **378.** THE NEWSPAPER. The interior of a cottage, a man seated in an arm chair reading a newspaper.

Engraved by C. W. Sharpe. On wood, 9½ in. *h.* by 7½ in. *w.* VERNON COLLECTION. Under glass.

No. **917.** NO NEWS. An old man in a clerical suit of black, seated in a chair, with his right arm resting on a table, and his head thrown back, has fallen asleep over his newspaper still held before him on his knees.

On wood, 21 in. *h.* by 17 in. *w.* Under glass.
Bequeathed by the painter's widow, Mrs. Mary Evans Good, in 1874.

No. **918.** FISHERMAN WITH A GUN. A coast scene near Berwick, a rocky shore and stormy weather, with a boat drawn up on the sands and a fisherman with a gun watching for sea gulls. Signed *T. S. Good*, 1832.

On wood, 15 in. *h.* by 17 in. *w.* Under glass.
Exhibited at the Royal Academy in 1832. Bequeathed by the painter's widow in 1874.

No. **919.** STUDY OF A BOY. A boy seated at a table, with his right hand on an open book, carelessly lounging on a wooden chair, and looking out of the picture; he is surrounded by books and other objects, on the table and on the floor.

On wood, 11½ in. *h.* by 9½ in. *w.* Under glass.
Bequeathed by the painter's widow in 1874.

FREDERICK GOODALL, R.A.

No. **450**. A VILLAGE HOLIDAY of the olden time.

"When the merry bells ring round,
And the jocund rebecks sound,
To many a youth and many a maid,
Dancing in the chequered shade;
And young and old come forth to play
On a sunshine holiday." Milton's *L'Allegro.*

A merry dance of villagers under the shadow of a noble oak, before an old country inn on the right, bearing the sign of the "Royal Oak." The windows are crowded with spectators; to the left are three musicians, who have taken refuge under the shade of the vast tree. In the foreground is a hawker, exhibiting his trinkets to some of the more elderly women of the party, and to the right of these, some of the elder villagers are seated at tables enjoying a substantial repast.

Engraved by J. Carter. On canvas, 3 ft. 4 in. *h.* by 5 ft. 7 in. *w.*
Exhibited at the Royal Academy in 1847. VERNON COLLECTION.

No. **451**. THE TIRED SOLDIER, RESTING AT A ROADSIDE WELL. He is seated by the well drinking from the pitcher of a young girl, who watches him with interest. An old man on the other side of the picture returning from market, who has stopped to water his horse, shows the like interest in the weary wayfarer. French peasants; composition of five figures.

Engraved by F. Croll. On canvas, 2 ft. 3½ in. *h.* by 3 ft. *w.*
Exhibited at the Royal Academy in 1842. VERNON COLLECTION.

GORDON.

SIR JOHN WATSON GORDON, R.A., President of the Royal Scottish Academy, and one of the most distinguished of British portrait painters, was born in Edinburgh in 1788, and was educated in the "Trustees' Academy" there under Graham. His father was a captain in the navy; his uncle, George Watson, was an eminent portrait painter. He exhibited at the Royal Academy in London as early as 1827, and from that time to his death contributed altogether one hundred and twenty-two portraits to its exhibitions, conspicuous at once for their freedom of handling, correct drawing, and forcible effect. He was elected an

Associate of the Academy in 1841, and an Academician in 1851, having been chosen in the previous year to succeed Sir William Allan as President of the Scotch Academy; he was at the same time appointed limner to the Queen in Scotland, and was knighted on the occasion. He assumed the name of Gordon in 1826 to distinguish him from several other painters of the name of Watson then practising in Edinburgh. Sir John died in Edinburgh on the 1st of June 1864. He never travelled abroad.

No. **743.** Portrait of Sir David Brewster, F.R.S., half-length, sitting, life-size.

On canvas, 4 ft. 1½ in. *h.* by 3 ft. 3½ in. *w.*

Painted in 1864, and his last picture; exhibited in Edinburgh in the following year. Presented by the painter's brother, Mr. Henry G. Watson, in 1865.

LOUIS HAGHE.

No. **456.** Council of War at Courtray. The council are seated around a table in an apartment of the Town Hall, Courtray, which is remarkable for the rich carvings of its chimney piece.

Engraved by J. Godfrey. Drawing on paper, 2 ft. 6 in. *h.* by 3 ft. 2 in. *w.* Dated 1839. Under glass. Vernon Collection.

SOLOMON ALEXANDER HART, R.A.

No. **424.** Interior of a Jewish Synagogue at the Time of the Reading of the Law.

"The five books of Moses, here called the Law, contained fifty-three sections, so that by reading one on each Sabbath, and two in one day, they read through the whole in the course of a year; finishing at the Feast of Tabernacles (in October), which they called the Rejoicing of the Law."

"The Jewish Doctors, to show their reverence for the Scriptures, always stood when they read them, but when they taught the people they sat down."

Burder's *Oriental Customs.*

Engraved by E. Challis. On canvas, 3 ft. 8 in. *h.* by 2 ft. 1½ in. *w.*, arched at top. Under glass.

Painted in 1830. Vernon Collection.

HAYDON

Benjamin Robert Haydon was born on the 23rd of January 1786, at Plymouth, where his father carried on

the trade of a bookseller. He was educated at Plympton Grammar School, and having persuaded his father to allow him to follow painting as a profession, he visited London in 1804, and became a student of the Royal Academy, where he acquired the friendship of his fellow pupils Jackson and Wilkie. Haydon created some sensation in 1809 by a picture in the Academy Exhibition of "Dentatus attacked and murdered by his own soldiers,"* but he was himself so dissatisfied with its being placed in the small ante-room, instead of the great room, of the Academy, that he made it a ground of quarrel with the Royal Academy, and from that time declined to contribute any further to its exhibitions. His friend Wilkie's two pictures "The Cut Finger" and "The Rent Day" were in the great room. In 1826, however, he recommenced sending his pictures to the Academy, but again ceased in 1828: he exhibited altogether only five works at the Academy. After this he devoted himself for a short time to portrait painting at Plymouth; and in 1814 he added greatly to his reputation by his large picture of the "Judgment of Solomon," for which he was voted the freedom of his native town. In this year also he visited Paris with Wilkie, to see the masterpieces of art then assembled in that capital. Haydon now painted several large pictures of an ambitious character, and not having the facilities of showing them at the Academy, he established independent exhibitions of his own; he was successful in some, but by others he lost. The most popular of his works, according to this test, was "Christ's Entry into Jerusalem," painted in 1820, by which he gained nearly 3,000*l.* The picture is now in America. In 1821 he married; in 1840 he commenced to combine lecturing with painting, and professed to find the former the more profitable pursuit. His Lectures on Painting and Design were published in 1844–6 in two volumes, 8vo. He had already published in 1842 "Thoughts on the relative Value of Fresco and Oil Painting, as applied to the Architectural Decorations of the Houses of Parliament."

Among the most successful of Haydon's pictures, besides those mentioned above, are "The Raising of Lazarus," painted in 1823, and "Xenophon's First Sight of the Sea,"

* Admirably engraved in wood by Harvey.

painted in 1832. His last works were "Nero watching the Burning of Rome," and "The Banishment of Aristides," which were exhibited together in the Egyptian Hall, Piccadilly, in April 1846, but the exhibition was a complete failure, and he was now overwhelmed with pecuniary difficulties. His melancholy death took place in his painting room at Connaught Terrace, on the morning of the 22nd of June 1846.*

No. **682.** PUNCH, or MAYDAY, or as the painter originally called the picture, PUNCH AND JUDY, OR LIFE IN LONDON.

The scene is in the New Road near Mary-le-bone Church. In the centre is an old farmer, fresh from the country, with a rose in his button-hole, heated from walking, his hat off to cool his head, and attended by his faithful sheep dog. On his right is a London sharper, pointing out and explaining the meaning of the two puppets, how Mr. Punch is beating his wife for supposed levity of conduct; while a woman behind is sheltering a boy, who, in part screened by her cloak, is picking the farmer's pocket, though the urchin is already detected by a police officer behind (Forster) who, truncheon in hand, is ready to pounce upon the little thief. In the middle of the crowd are a young sailor smoking his pipe, and a life guardsman—a Waterloo hero, an Italian image-boy, with figures of the Theseus and Apollo, a little crossing sweeper mimicking Punch with his broom, and some other figures. To the right is a group of May sweeps with Jack-in-the-green; to the left, one of the showmen, indifferent and callous to the scene, with an apple woman below dozing over her little stall of fruit.† In the background two young men of fashion on horseback are looking on, and a funeral is passing towards the church, just as a young new-married pair are coming from it. "Such," says the painter, "is human life."‡

On canvas, 4 ft. 10½ in. *h.* by 6 ft. *w.*

Painted in 1829. Bequeathed by George Darling, Esq. M.D., in 1862.

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* See the "*Life of B. R. Haydon, Historical Painter, from his Autobiography and Journals. Edited and compiled by Tom Taylor, etc.*" 2nd edition. 3 vols. 8vo. London, 1853.

† Haydon has inadvertently introduced fruits not in season in May.

‡ See the catalogue "*Description of Eucles, and Punch, &c.,*" which were exhibited with other of Haydon's pictures, in Bond Street, in 1830.

No. **786.** THE RAISING OF LAZARUS. From John XI., 43, 44. A composition of nineteen colossal figures; Christ is in the centre of the picture, Lazarus on the spectator's left: to the right are the witnesses of the resurrection of the dead. "And he that was dead came forth, bound hand and foot with grave-clothes."

On canvas, 14 ft. 6 in. *h.* by 20 ft. 9 in. *w.*

Painted in 1821–3. Presented to the National Gallery by Mr. R. E. Lofft in 1868.

JOHN ROGERS HERBERT, R.A.

No. **425.** SIR THOMAS MORE AND HIS DAUGHTER, observing, from the prison window, the monks going to execution.

"Stone walls doe not a prison make,
Nor iron bars a cage;
Minds innocent and quiet take
That for an hermitage."

"Sir Thomas More being now prisoner in the Tower, and one daye looking forth at his window saw a father of Syon, and three monkes,* going out of the Tower to execution, for that they had refused the oath of supremacy; whereupō, he, languishing it were with desire to beare them company, said unto his daughter Roper, then present, 'Looke, Megge, doest thou not see that these blessed fathers be now going as cheerfully to theyr deathes as bridegrooms to theyr marriage? by which thou mayest see (myne owne good daughter), what a great difference there is between such as have spent all theyr dayes in a religious, hard, and penitential life, and such as have in this world like wretches (as thy poore father here hath done) consumed all theyr tyme in pleasure and ease.'"

Roper's *Life of Sir Thomas More.* Paris, MDCXXV.

Sir Thomas More was imprisoned in the tower for misprision of treason; and remained in prison thirteen months; he was condemned for high treason, having refused to take the oath of allegiance and subscribe to the King's supremacy as Head of the Church of England. He was beheaded on Tower Hill, July the 6th, 1535.

"The fatal stroke was about to fall, when he signed for a moment's delay while he moved aside his beard. 'Pity that should be cut,' he murmured, 'that

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* These were John Haughton, prior of the monks of the London Charter House, Father Webster, and Father Lawrence, priors of the two daughter houses of Axholm and Belville, and Father Reynolds, a recalcitrant monk of Sion. They were executed together on Tower Hill on the 4th of May 1535. The King had been declared supreme Head of the Church of England (Anglicana Ecclesia) the year before, 1534. (Act of Supremacy, 26 Hen. VIII., Cap. i.)

"For the first time in English History, ecclesiastics were brought out to suffer in their habits, without undergoing the previous ceremony of degradation. Thenceforward the world were to know, that as no sanctuary any more should protect traitors, so the sacred office should avail as little; and the hardest blow which it had yet received was thus dealt to superstition, shaking from its place in the minds of all men the keystone of the whole system."

Froude, *History of England*, Vol. II., p. 379

has not committed treason.' With which strange words, the strangest perhaps ever uttered at such a time, the lips most famous through Europe for eloquence and wisdom, closed for ever."

Froude, *History of England*, Vol. II., p. 404.

Engraved by J. Outrim. On canvas, 2 ft. 9½ in. *h.* by 3 ft. 7½ in. *w.*

Exhibited at the Royal Academy in 1844. VERNON COLLECTION.

HERRING.

JOHN FREDERICK HERRING, the distinguished horse painter, was a native Englishman, but his family was originally Dutch. As an artist he was self-taught; at one time he was a stage-coachman, having driven the "York and London Highflyer" for four years. He first painted horses at Doncaster, and has made portraits of thirty-three successive winners of the St. Leger there. Among his best works are "Returning from Epsom;" "The Derby Day;" "The Market Day;" "The Horse Fair," &c.* Herring was a frequent exhibitor at the British Institution and at the Royal Academy. He died at Tunbridge, Kent, on the 23rd of September 1865, in his seventy-first year. He was animal painter to H.R.H. the Duchess of Kent, and Her Majesty possesses several portraits of horses by him.

No. **452.** THE FRUGAL MEAL. Study of the heads of three horses, feeding: two pigeons are partaking of the meal.

Engraved by J. Burnet; and by E. Hacker. On canvas, 1 ft. 9½ in. *h.* by 2 ft. 5½ in. *w.*

Painted in 1847. VERNON COLLECTION.

HILTON.

WILLIAM HILTON, R.A., was born at Lincoln, June 3, 1786. His father was a portrait-painter, and was probably his first instructor. In 1800, he was placed with J. R. Smith, the engraver, in London, and he obtained admission as a student into the Royal Academy about the same time. Already, in 1803, he appeared as an exhibitor at the Academy, and very soon acquired distinction for his choice of subject, his refined taste in design, and a harmonious and rich style of colouring, though from an injudicious

* "*Globe*" newspaper.

method of mixing and applying his colours, his pictures are now rapidly perishing. The use of asphaltum seems to be the chief cause of this mischief.

He became an A. R. A. in 1813, was elected a member of the Royal Academy in 1819, and succeeded Thomson in the office of keeper in 1827. He died in London, December 30, 1839, in his fifty-fourth year.*

Hilton died in possession of most of his best pictures:—"The Angel releasing St. Peter from Prison," and "Sir Calepine rescuing Serena," both exhibited in 1831; "Comus;" "Amphitrite;" "Una, with the Lion, entering Corcecas' Cave,"† exhibited in 1832; "The Murder of the Innocents," in the exhibition of 1838, the last picture exhibited by Hilton; and "Rizpah watching the dead bodies of Saul's Sons," but this was left unfinished at his death. A large collection of his works was exhibited at the British Institution in 1840. His contributions to the Academy Exhibitions amounted to twenty-eight only.

No. **178.** SERENA RESCUED BY THE RED CROSS KNIGHT, SIR CALEPINE. Spenser, "*Faerie Queene.*" Book VI. c. viii.

"Serena, found of Salvages,
By Calepine is freed."

These savages into whose hands Serena fell

"——— used one most accursed order,
To eat the flesh of men, whom they mote find,
And strangers to devour, which on their border
Were brought by error or by wreckful wind."

Serena is stretched naked, in a swooning state, upon a pile in a sequestered woody spot, and the officiating priest with upraised arm is on the point of plunging his knife into her bosom, when Sir Calepine, whom chance had brought to the place, rushes sword in hand to her rescue:—

"Eftsoones he saw one with a naked knife
Ready to launch her breast, and let out loved life."
"With that he thrusts into the thickest throng."
* * * * *

Those

——— "that 'scape his sword, and death eschew
Fly like a flock of doves before a falcon's view."

A composition of five principal figures, of a small size. On canvas, 4 ft. 7 in. *h.* by 7 ft. 7 in. *w.* Engraved by F. Engleheart.

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* *Art-Union Journal*, 1840.

† Engraved by W. H. Watt, for the subscribers to the Art-Union of London for 1842.

Presented to the National Gallery in 1841, by an association of gentlemen, chiefly artists, by whom the picture was purchased of the painter's executors, after his death.

No. **333**. EDITH AND THE MONKS DISCOVERING THE DEAD BODY OF HAROLD on the field of battle, near Hastings, October, 1066. The king stripped of his armour, is seen lying on his back, in the foreground; a monk with one hand on the head of Harold is raising the right arm with the other. Edith standing in the centre of the picture immediately recognises the body by the light of a torch which is held by a second monk; near Harold lies the body of one of his sons. Composition of five principal figures, life size.

"The body, stripped of its armour, was so disfigured that the monks were unable to distinguish it. In this emergency they had recourse to Editha 'the lady with the swan's neck,' who, with the keen eye of affection, recognised the remains of her lover." *Old Chronicle.*

Engraved by E. Whitfield. On canvas, 11 ft. *h.* by 8 ft. *w.*

Exhibited at the Royal Academy in 1834. VERNON COLLECTION.

No. **334**. STUDY OF A HEAD, for Edith, in the large picture of Harold. No. 333.

On canvas, 1 ft. $7\frac{3}{4}$ in. *h* by 2 ft. $1\frac{1}{2}$ in. *w.* VERNON COLLECTION.

No. **335**. STUDY FOR THE HEAD OF A MONK in the large picture of Harold, No. 333.

On canvas, 1 ft. $7\frac{1}{2}$ in. *h.* by 1 ft. 2 in. *w.* VERNON COLLECTION.

No. **336**. STUDY FOR THE HEAD OF A MONK in the large picture of Harold. No. 333.

On canvas, 1 ft. $7\frac{1}{2}$ in. *h.* by 1 ft. 2 in. *w.* VERNON COLLECTION.

No. **337**. CUPID DISARMED.

The little Love-god lying once asleep,
Laid by his side his heart inflaming brand.
* * * * *
And so———
Was, sleeping, by a virgin hand disarmed."
Shakspeare, *Sonnet* cliv.

The little winged boy is struggling with a nymph who has seized his bow.

Engraved by P. Lightfoot. On canvas, 2 ft. 4½ in. *h.* by 2 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1828. VERNON COLLECTION.

No. **338.** THE MEETING OF ABRAHAM'S SERVANT WITH REBEKAH, AT THE WELL.

"And I asked her and said, whose daughter art thou? And she said, the daughter of Bethuel: And I put the earring upon her face, and the bracelets upon her hands."

"And I worshipped the Lord."

Genesis, ch. xxiv.

Engraved by C. Rolls. On canvas, 2 ft. 10 in. *h.* by 3 ft. 7½ in. *w.* Under glass.

Exhibited at the Royal Academy in 1833. VERNON COLLECTION

HOGARTH.

WILLIAM HOGARTH was born Dec. 10, 1697, in the parish of St. Bartholomew, London. His father, a native of Westmoreland, and originally a schoolmaster, was employed in London as a corrector of the press; he spelt his name Hogart. Hogarth was apprenticed at an early age to Mr. Ellis Gamble, who kept a silversmith's shop in Cranbourn-alley; and he was bred an engraver of crests and ciphers on silver and other metal plates. This occupation, however, does not appear to have suited his taste, and at the expiration of his apprenticeship in 1718, he turned his attention to engraving on copper for booksellers.

His earliest known print is his own shop-bill, which is dated 1720; but the first of his prints which attracted public notice are twelve small illustrations to Butler's *Hudibras*, published in 1726: they were copied for Gray's *Hudibras*, in 1744, and for Townley's French Translation, which was published in London in 1757.

In the year 1730, he married the only daughter of Sir James Thornhill, against that painter's consent. He engraved many book-plates at this period, but he derived little benefit from the employment, sometimes receiving for his plates scarcely more than the value of the copper. He therefore set up as a portrait-painter, in which occupation he met with considerable success for a time.

It was during this early stage of his career as a painter, 1734, that he painted his series of "The Harlot's Progress,"

which was immediately followed by "The Rake's Progress," engraved in 1735. He acquired still greater fame by his series of the Marriage "à la Mode," which appeared in the prints in 1745: the original pictures are in this collection.

Hogarth was now an artist of high repute, both as a painter and satirist. As a portrait-painter "his own likeness" in this collection, and that of "Captain Coram" in the Foundling Hospital, are capital specimens of his ability; of his moralizing, satirical capacity, and his abilities as a painter generally, the Marriage "à la Mode" affords adequate proof.

In 1753 Hogarth appeared as an author; he published in that year "The Analysis of Beauty, written with a view of fixing the Fluctuating Ideas of Taste,"* in the literary department of which he was assisted by Dr. Benjamin Hoadley and Dr. Morell. In 1757 Hogarth was appointed Serjeant Painter to the King, in the place of Mr., the son of Sir James, Thornhill, who resigned. He died at his house in Leicester-fields, October 26, 1764, aged sixty-seven, and was buried in a vault at Chiswick, where he had a villa, and where he generally resided in the summer. His widow survived him twenty-five years.†

"Hogarth," says Walpole, "had no model to follow, and improve upon. He created his art, and used colours instead of language. His place is between the Italians, whom we may consider as epic poets and tragedians, and the Flemish painters, who are as writers of farce, and editors of burlesque nature."

"Hogarth resembles Butler; but his subjects are more universal, and amidst all his pleasantry, he observes the true end of comedy—Reformation. There is always a moral to his pictures. Sometimes he rose to tragedy, not in the catastrophe of kings and heroes, but in marking how vice conducts insensibly and incidentally to misery and shame. He warns against encouraging cruelty and idleness in young minds, and discerns how the different vices of the great and vulgar lead by various paths to the same unhappiness."‡

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* A German translation of this work was printed at Berlin, in 1754; and it appeared in Italian at Leghorn, in 1761.

† Walpole, *Anecdotes of Painting*, &c.; Nichols, *Biographical Anecdotes of William Hogarth; and a Catalogue of his Works*, &c., London, 1781 and 82; Ireland, *Hogarth Illustrated*, London, Boydell, 3 vols. 8vo., 1791–1812.

‡ *Anecdotes of Painting.* There are several sets of prints of Hogarth's designs, more or less complete; but most of them are copies. The best original set is that of 110 plates, sold by the Boydells, after the death of the painter's widow.

No. **112.** His own Portrait: the picture is represented resting on volumes of Shakspeare, Milton, and Swift; and Hogarth's favourite dog Trump is painted by the side of it. In the lower corner to the left is a palette with the "Line of Beauty and Grace," marked upon it, and bearing the date 1745.

Engraved in 1749 by Hogarth himself, but the plate was converted in 1763 into a satirical print of Churchill, the poet, as "A Russian Hercules." It is beautifully engraved on a small scale by J. Barlow, on the titlepage of the first volume of Ireland's *Hogarth Illustrated.* There are also several other more recent prints of it—in Walpole's *Anecdotes,* in the *Gallery of Portraits,* in Cunningham's *Lives,* in Jones's *National Gallery,* &c.

On canvas, 2 ft. 11 in. *h.* by 2 ft. 3 in. *w.*

This picture remained in the possession of Mrs. Hogarth until her death in 1789, when it was bought by Mr. Angerstein, with whose collection it was purchased by Parliament in 1824.

Nos. **113—118.** The Marriage "à la Mode." A series of six pictures, representing profligacy in high life, or the ill effects of a marriage, of which the rank of one party and the wealth of the other are the sources of mutual attraction. Both are indifferent; the husband, a peer, proves neglectful and profligate—the lady, faithless; and her lord is finally killed in a duel by her paramour, who is hanged for the murder; the suicide of the lady by poison is the closing act of the tragedy.

No. **113.** The Marriage Contract. The scene takes place in a splendid apartment, adorned with pictures. The gouty old nobleman, the father of the bridegroom, is pointing to his pedigree, and appears engrossed by his own imaginary dignity, while the rich citizen, the father of the bride, is equally absorbed by the details of the marriage settlement. The bride and bridegroom are seated, turned away from each other, on a sofa. "The lady shows by her countenance, and the manner in which she is playing with her wedding-ring, that but a sullen consent has been wrung from her, by the promise of a title and an equipage; and the young

nobleman evinces his utter indifference for his bride, and his admiration for himself, by turning his head from her, for the superior gratification of contemplating his own person in a mirror. The nature of the plot and catastrophe of the drama is sufficiently indicated by the insidious attention which the young counsellor *Silvertongue* is paying to the bride. The two pointers in the foreground to the left, chained together against their inclinations, are good emblems of the ceremony which has lately passed."* Composition of seven small figures.

Originally engraved by G. Scotin, in 1745; also by Earlom; by J. Garner, for Jones's *National Gallery.*

No. **114**. Shortly after Marriage. This scene represents the breakfast-parlour, with an inner-room beyond, in which are seen cards and card-tables, with the candles still burning, though it is now noon; a sleepy servant is on the point of putting out the candles. The peer has, after a night's debauch, just entered the apartment, in which his wife, who has also been up all night playing at cards, is seated at breakfast. He has thrown himself carelessly upon a chair, with his hands in his pockets, in an attitude of reckless indifference; the lady is yawning with much of the same expression. A very significant figure in this composition also is the old steward, who, with a parcel of bills and a solitary receipt in his hands, is leaving the apartment in despair. Various articles are strewed about the room, and a little dog is sniffing at a lady's cap in the pocket of the young libertine. Composition of three principal figures.

Originally engraved by B. Baron; also by Earlom; by T. E. Nicholson, for Jones's *National Gallery;* and by many others.

No. **115**. The Visit to the Quack Doctor. Here we have further evidence of the husband's profligacy: to his ruined fortunes he now adds a wasted constitution. The libertine rallies a quack and a procuress for having deceived

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* See the elaborate description of this picture and the rest of the series by Ireland, in his *Hogarth Illustrated.*

him, and the latter, in fear of her reputation, threatens him with her knife in return; the hardened quack, on the other hand, treats the reprimand with stoic indifference. The young girl, the cause of the visit, presents a hapless picture of deadened sympathies. Composition of four figures.

Engraved for the original set of prints by B. Baron: afterwards by Earlom; by C. Mottram, for Jones's *National Gallery;* and by others.

No. **116**. The Countess's Dressing-Room. "By the old peer's death, our fair heroine has attained the summit of her wishes, and is become a countess. Intoxicated by this elevation, and vain of her new dignity, she ranges through the whole circle of frivolous amusements, and treads every maze of fashionable dissipation. Her excesses are rendered still more criminal, by the consequent neglect of her domestic duties, for, by the coral on the back of her chair, we are led to suppose that she is a mother."* Her morning levee is crowded with persons of rank, and attended by her paramour and an Italian singer, with whose dulcet notes two of the group seem in the highest degree enraptured. Silvertongue, the young lawyer, reclining upon the sofa, is presenting the countess with a ticket of admission to a masquerade, at which the assignation is made which leads to the catastrophes of the two following designs.† Composition of eleven figures.

Engraved originally by S. F. Ravenet; also, afterwards, by Earlom; by Armstrong, for Jones's *National Gallery;* and by several others.

No. **117**. The Duel and Death of the Earl. The peer becomes aware of the infidelity of his wife, and discovers her with her paramour, the counsellor, in a disreputable house. A duel ensues, and the earl is slain. The countess implores the forgiveness of her lord, and the guilty paramour endeavours to escape at the window, but the watch has already arrived, and he is arrested. The apartment, a bed-room, is skilfully illuminated from a wood fire,

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* Ireland, *Hogarth Illustrated.*

† See Nichols's *Anecdotes*, and Ireland's *Hogarth.*

without the picture, on the left. Composition of five, but only two principal, figures.

This picture was likewise engraved for the original set of prints by Ravenet—in the back-ground he was assisted by his wife; engraved also by Earlom; by T. E. Nicholson, for Jones's *National Gallery;* and by others.

No. **118**. The Death of the Countess. This scene, the sixth, completes the tragedy; she dies by her own hand, by poison; the catastrophe takes place in her father's house in the city, of which he is one of the sheriffs: the window of the apartment opens upon the Thames. The bottle which contained the poison, laudanum, lies upon the floor, and close to it is a paper with the words *Counsellor Silvertongue's last dying speech* upon it, by which we learn that her paramour has suffered the extreme penalty of the law. The avaricious father, seeing his daughter upon the point of death, is carefully drawing the rings from her fingers.

The only two of the party who exhibit any grief, are the child of the countess, and the old nurse, who is holding it up to the face of its dying mother. In the back-ground is the apothecary rating the domestic for having purchased the poison. A lean half-starved hound, taking advantage of the disorder, is stealing a "brawn's head" from the table, on the right. On the extreme left is the back of the retreating physician. Composition of six principal figures.

Engraved by G. Scotin, for the original set of prints published in 1745; by Earlom; by J. Mansell, for Jones's *National Gallery;* and by others.

The pictures are on canvas, and are all of the same size, 2 ft. 3 in. *h.* by 2 ft. 11 in. *w.* Under glass.

These pictures were completed in 1744, and were sold by Hogarth, by auction, June 6, 1750. They were purchased by Mr. Lane, of Hillingdon, near Uxbridge, who, to the painter's great disappointment, was the only bidder; he obtained the pictures for the small sum of 110 guineas; the frames alone had cost Hogarth 24 guineas. The pictures were bequeathed by Mr. Lane to Colonel Cawthorne, who sold them in 1797 for 1,381*l.* to Mr. Angerstein, with the rest of whose collection they were purchased for the nation, in 1824.

No. **675.** Portrait of his Sister. Inscribed Mary Hogarth, 1746.

On canvas, 11 in. *h.* by 8¼ in. *w.*

Bequeathed in 1861 by Mr. Richard Frankum.

HOPPNER.

John Hoppner, R.A., was born in London in 1759. When young, he was one of the choristers of the Royal Chapel; but having a more decided taste for the formative than the vocal art, he gave up music for painting, and entered as a student in the Royal Academy. He soon became, through the patronage of the Prince of Wales, a very fashionable portrait-painter; Sir Thomas Lawrence was for many years his only rival. He was elected an associate in 1793, and a member, of the Royal Academy in 1795, and contributed 166 works to its exhibitions. Hoppner died of dropsy in 1810, in the fifty-first year of his age Sir Thomas Lawrence thus speaks of him in a letter to a friend, shortly after the painter's death:—"You will believe, that I sincerely feel the loss of a brother artist, from whose works I have often gained instruction, and who has gone by my side in the race these eighteen years."*

No. **233.** Portrait of the Right Hon. William Pitt, second son of the first Earl of Chatham, born at Hayes, in Kent, May 28, 1759; he was a Cabinet Minister in his 24th year, and died, Premier, Jan. 23, 1806. Large half length.

On canvas, 4 ft. 8 in. *h.* by 3 ft. 8 in. *w.*

Presented by George Moffatt, Esq., in 1853.

No. **133.** Portrait of Mr. Smith the Actor. This actor was known as "Gentleman Smith:" he used to perform in Drury-lane Theatre, and was the original "Charles Surface," in the *School for Scandal.* He retired from the stage in 1786.

Bust, on canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

Presented by Mr. Serjeant Taddy, in 1837.

* Cunningham, *Lives of the most Eminent British Painters, &c.; Royal Academy Catalogues.*

No. **900.** PORTRAIT OF THE COUNTESS OF OXFORD.—Jane Elizabeth, eldest daughter of the Rev. J. Scott, wife of Edward fifth Earl of Oxford; born 1774, died 1824. Half-length, life size.

On wood, 2 ft. 6 in. *h.* by 2 ft. *w.*

Painted in 1797, and exhibited at the Royal Academy in the following year. Bequeathed by her daughter, Lady Langdale, in 1873.

JOHN CALLCOTT HORSLEY, R.A.

No. **446.** The PRIDE OF THE VILLAGE.

"She never even mentioned her lover's name, but would lay her head on her mother's bosom and weep in silence. In this way she was seated between her parents one Sunday afternoon; the lattice was thrown open, and the soft air that stole in, brought with it the fragrance of the clustering honeysuckle which her own hands had trained round the window."

"A tear trembled in her soft blue eye. Was she thinking of her faithless lover? or were her thoughts wandering to that distant churchyard into whose bosom she might soon be gathered?" Washington Irving's *Sketch Book.*

Engraved by G. A. Periam. On wood, 2 ft. $4\frac{1}{2}$ in. *h.* by 2 ft. $\frac{1}{2}$ in. *w.*

Exhibited at the Royal Academy in 1839. VERNON COLLECTION.

HOWARD.

HENRY HOWARD, R.A., was born in London, January the 31st, 1769. At the age of seventeen he was placed with Philip Reinagle, R.A., to learn painting, and in 1788 became a student of the Royal Academy.

In 1791 he determined to visit Italy. Starting in the spring of that year, he carried with him a letter of introduction from Sir Joshua Reynolds to Lord Hervey British Minister at Florence. He remained three years in Italy, chiefly at Rome, where Flaxman was then residing; he returned home by Vienna and Dresden, reaching England in September 1794. In 1800, having distinguished himself by his portraits, and many historical and classical pieces, he was elected an associate of the Royal Academy. In 1808 he became an academician; in 1811 he was elected Secretary to the Academy; and in 1833, Professor of Painting. He contributed exactly the same number of works to the Royal Academy exhibitions as Turner, 257,

from 1794 to 1847 inclusive. He died at Oxford, October the 5th, 1847.*

No. **349**. The Flower Girl. A portrait of the painter's daughter in a Florentine costume.

> "She gathered white lilies, the sweet honey-bell,
> And clusters of blossoms where bees love to dwell;
> And she bore them away her own lattice to grace,
> But a rose bud she plucked, found a more favoured place."

Engraved by F. R. Wagner. On canvas, 3 ft. 2 in. *h.* by 2 ft. *w.*

This subject was treated several times by the same painter; the first example was exhibited in the Royal Academy in 1824. Vernon Collection.

HUYSMAN.

Jacob or James Huysman was born at Antwerp in 1656. He was the pupil of Gilles Backereel, and settled in the latter part of the reign of Charles II. in England, where, notwithstanding the rivalry of Sir Peter Lely, he obtained considerable employment as a portrait-painter. He died in London in 1696. The portrait of Lady Byron, or Bellasys, among the "Windsor Beauties," now at Hampton Court, was painted by Huysman.

No. **125**. Portrait of Izaak Walton, the well-known author of the *Complete Angler*. He died in 1683, aged ninety. Small half-length.

Engraved by P. Audinet in 1815; and by W. Humphreys in 1836.† On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

Painted for the family of Mr. Walton, with which it remained until 1838, when it was bequeathed to the National Gallery, by the Rev. Dr. Herbert Hawes of Salisbury, one of his descendants.

JACKSON.

John Jackson, R.A., was born at Lastingham, in Yorkshire, in 1778. His father was a tailor, and he was himself brought

* *Lectures on Painting, delivered at the Royal Academy of Fine Arts.* By Henry Howard Esq., R.A., &c. Edited, with a Memoir of the Author, by Frank Howard. London, 1848.

† In the edition of the *Complete Angler* by Sir N. H. Nicolas.

up to that business. He hated his occupation, and having shown considerable ability for art, the unexpired period of his apprenticeship was purchased by Lord Mulgrave and Sir George Beaumont. The latter behaved with the greatest liberality and generosity to the young painter; he allowed him 50*l.* a year, and gave him an apartment in his house in town, to enable him to prosecute his studies in the Royal Academy.

Jackson early obtained distinction as a portrait-painter; he became an Associate in 1815, and in 1817 was elected a member of the Royal Academy. In 1819 he visited Rome, in company with Sir F. Chantrey, and painted for him there a portrait of Canova. He was elected a member of the Academy of St. Luke at Rome. His taste in colouring and agreeable execution rendered him justly popular. He died at his house in St. John's Wood, June 1, 1831.

Jackson's masterpiece is probably the portrait of Flaxman, which he painted for Lord Dover. There is a sombre grandeur, says Allan Cunningham, about this picture that awes one.* The portrait of Lady Dover, that of Canova already mentioned, and one of himself, are likewise amongh is best works. He contributed 147 pictures to the exhibitions of the Royal Academy.

No. **124**. Portrait of the Rev. William Holwell Carr. Painted by his direction to be placed in the National Gallery, and bequeathed to the Gallery with the rest of his collection in 1831.

Bust, on canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

No. **171** Portrait of Sir John Soane, Knt., the architect of the Bank of England, and the founder of the Soane Museum in Lincoln's Inn Fields. He was born in Reading in 1753, and died in London in 1837.

Small half-length. On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

Presented to the National Gallery by the Governors of the British Institution, in 1839.

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* Cunningham, *Lives of the most Eminent British Painters, &c.*

No. **326**. Portrait of Miss Stephens, formerly of the Theatre Royal, Covent Garden, afterwards Countess of Essex. She holds a piece of music in her hands, in allusion to her great reputation as a public singer, previous to her marriage with the late Earl of Essex.

Engraved by G. Stoddart. On canvas, 2 ft. 5 in. *h.* by 2 ft. ½ in. *w.*

Exhibited at the Royal Academy in 1822. Vernon Collection.

ALEXANDER JOHNSTON.

No. **449**. Dr. Tillotson administering the Sacrament to William Lord Russell at the Tower, the day previous to his execution. His wife, Lady Rachael Russell, and Dr. Burnet are also present. Dr. Tillotson became afterwards Archbishop of Canterbury.

"Russell, who appears to have been guilty of no offence falling within the definition of high treason, was beheaded in defiance of law and justice. He died with the fortitude of a Christian."

Macaulay's *History of England.*

Lord William Russell, who was accused of being concerned in the Rye House plot, was executed in Lincoln's Inn Fields, July the 21st,* 1683. An act, however, for annulling his attainder, was passed in the first year of William and Mary, 1686.

Engraved by T. L. Atkinson; and by C. H. Jeens. On canvas, 3 ft. 7½ in. *h.* by 5 ft. 2 in. *w.*

Exhibited in the Royal Academy in 1845. Vernon Collection.

JONES.

George Jones, R.A., was born in London in 1786; his father John Jones was a mezzotint engraver. He early turned his attention to art, having become a student of the Royal Academy when a boy, but for a while his art studies

* Introduction to the *Life and Letters of Rachel, Lady Russell.*

were varied by the duties of a military career. He served as an officer of militia in the Peninsular war, and was in Paris in 1815 during the occupation of the allies.

At the conclusion of the peace Jones returned to his art; painting chiefly views of towns or battle pieces. In 1820 he received the premium of 200 guineas from the Directors of the British Institution, for a picture of the Battle of Waterloo; and two years afterwards a similar premium for another picture of the same subject, exhibited at the Royal Academy in 1822. He was elected an Associate of the Academy in this year, and a member in 1824, and was a contributor to its exhibitions for more than 60 years, from 1803 until 1869 inclusive; but of later years his contributions consisted mainly of water-colour sketches in light and shade, and chiefly from scripture subjects.

He was keeper of the Royal Academy from 1840 to 1850; and had previously held the office of librarian. In 1849 he published a memoir of his friend Chantrey—"Sir "Francis Chantry, R.A. Recollections of his life, practice, "and opinions." Dedicated to Lady Chantrey. The Vernon collection, which contains several examples of Jones's works, was formed chiefly on his advice. He died in London, on the 19th of September 1869.

No. **389**. The Burning Fiery Furnace; Nebuchadnezzar pointing to Shadrach, Meshach, and Abednego walking in the Furnace:—

"Then Nebuchadnezzar, the king, was astonished, and rose up in haste, and spake, and said unto his councillors, Did we not cast three men bound into the fire? They answered and said unto the king, True, O king. He answered and said,

"Lo, I see four men loose, walking in the midst of the fire, and they have no hurt; and the form of the fourth is like the Son of God." *Daniel* iii.

Engraved by J. B. Allen. On wood, 2 ft. 11½ in. *h.* by 2 ft. 3½ in. *w.* Under glass.

Exhibited at the Royal Academy in 1832. Vernon Collection.

No. **390**. Lady Godiva preparing to ride through Coventry. She is already mounted, under an archway, and attended by her women, who are undressing her. She

rode undressed through the streets of the town to release the inhabitants from an offensive tax. Her body, says the old chronicle, was completely veiled by her long and thick tresses.*

Engraved by J. B. Allen. On wood, 2 ft. 5½ in. *h.* by 2 ft. *w.* Under glass.

Exhibited at the Royal Academy in 1833. VERNON COLLECTION.

No. **391**. BATTLE OF THE BORODINO, September the 8th, 1812; to the right Napoleon dismounted is watching the result of an attack made on the great redoubt of the Russians.

"A column of French infantry is ascending the eminence, supported by light cavalry on its left; and on its right cuirassiers are led by Caulaincourt, who forced the redoubt, but was slain in the struggle against the persevering courage of the Russians. On the left Murat is advancing and encouraging the troops."†

Engraved by J. B. Allen. On canvas, 4 ft. *h.* by 7 ft. *w.*

Exhibited at the Royal Academy in 1829. VERNON COLLECTION.

No. **392**. TOWN HALL, UTRECHT: to the right is the tower of the Domkirk or Cathedral, from which may be seen twenty large towns.

Engraved by E. Challis. On wood, 3 ft. *h.* by 2 ft. 4 in. *w.*

Painted in 1829. VERNON COLLECTION.

No. **800**. THE RELIEF OF LUCKNOW: EVENING, November 1857.

"The relief of the sufferers besieged at Lucknow, rescued by General Lord Clyde and the army on the march to the British camp, was thus described by his Lordship:—In

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* "Nuda equum ascendens, crines capitis et tricas dissolvens, corpus suum otum præter crura candidissima inde velavit."

Matthew of Westminster, anno 1057, p. 217

† *Histoire de Napoléon et de la Grande-Armée pendant l'année*, 1812. By Général Comte de Ségur.

leading the sufferers out of Lucknow, my great anxiety was to keep them silent, and to press them to exertion to reach the British camp. My distress and difficulties were great, as the women from debility would sit down, and the children cried and mourned under their fears and privations." *Royal Academy Catalogue*, 1869.

On canvas, 3 ft. 7 in. *h.*, by 6 ft. 10 in. *w.*

No. **801.** CAWNPORE: THE PASSAGE OF THE GANGES, ON THE 29TH AND 30TH OF NOVEMBER 1857. The passage of the army and of about 1,500 women, children, and sick and wounded soldiers rescued from Lucknow, occupied more than 30 hours. Lord Clyde with his staff is on the rising ground; in the foreground are medical officers attending the sick. The bridge was defended by Captain Peel's heavy guns. The baggage was carried by elephants and camels. *Royal Academy Catalogue*, 1869.

On canvas, 3 ft. 7 in. *h.*, by 6 ft. 10 in. *w.*

This and the companion picture were painted for Lord Clyde, who died before they were finished. Presented to the National Gallery by the painter in 1869.

KAUFMANN.

MARIA ANGELICA KAUFMANN or KAUFFMAN, R.A., the daughter of John Joseph Kaufmann, a painter of Schwarzenberg, near Bregenz, in the Vorarlberg, was born at Coire in the Grisons on the 30th of October 1741. Her father bestowed unusual care on her education, teaching her music and painting, himself. From 1754 until her mother's death at Milan in 1757 she resided with her family in Italy. In 1762 she returned with her father to Italy, visiting Florence, Rome, and Naples: she spent the greater part of 1764 in Rome, attracting great notice both for her portraits and musical accomplishments. The celebrated Winckelmann, in a letter to a friend, speaks in admiring terms of Angelica's acquirements, and especially of her

facility in speaking the German, Italian, French, and English languages.

In 1765 she visited Bologna and Venice, and in the following year came with Lady Wentworth to England, where she was received with great distinction; and upon the foundation of the Royal Academy in 1768 she was elected one of the original 36 members. Her father resided with her in England and exhibited several pictures at the Royal Academy. In 1781 she married Antonio Zucchi, a Venetian painter, and an associate of the Royal Academy in London, and left England a few days afterwards: in 1782 her father died; and in the following year, she retired with her husband to Rome, where she died, November 5, 1807, and was buried in Sant Andrea delle Fratte; having been a widow since 1795. The prints after her works are very numerous, amounting to several hundreds; and she engraved some plates herself.* Angelica Kaufmann contributed 82 pictures to the Royal Academy Exhibitions between 1769 and 1797 inclusive.

No. **139**. RELIGION ATTENDED BY THE VIRTUES. An allegorical composition of eleven figures; life-size.

Engraved by W. H. Worthington. On canvas, 7 ft. *h.* by 9 ft. *w.*

Painted in Rome for J. Forbes, Esq., and by him bequeathed to the National Gallery in 1835.

KNELLER

SIR GODFREY KNELLER, BART., was born at Lübeck, August 8, 1646.† He studied in Holland under Rembrandt and Ferdinand Bol, and then visited Italy. He dwelt some time in Hamburgh after his return from Italy, but when about thirty years of age was induced by a Hamburgh merchant of the name of Banks to try his fortune in London,

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* *Vita di Angelica Kauffmann, Pittrice, scritta dal Cav. Giovanni Gherardo De Rossi.* Flor. 1810. *See also* Lipowsky, *Baierisches Künstler-Lexicon*, vol. i. p. 233; compare Goethe, *Winkelmann und sein Jahrhundert*; Fiorillo. *Geschichte der Malerei*; and Nagler, *Künstler Lexicon.*

† *Hamburgisches Künstler-Lexikon.* Hamburg, 1854.

where he eventually settled, enjoyed an unrivalled reputation as a portrait painter, and amassed a large fortune. Kneller's success was remarkable. Walpole mentions that Charles II., to save himself trouble, sat to Lely and Kneller at the same time, and that Kneller's portrait was finished by the time that Lely's was dead-coloured only. From this time his fame was established. Besides Charles II., he painted Louis XIV. of France; James II. of England (who is said to have been sitting to Kneller when William III. landed); William III.; Peter the Great of Russia; Queen Anne; Charles VI. of Spain; and George I. He was created a baronet by George I. in 1715. Sir Godfrey died in London, Oct. 27, 1723, and was buried at Whitton; but a monument executed by Rysbrach was erected to his memory in Westminster Abbey.

Among the most celebrated of Sir Godfrey's works is the collection of forty-three portraits known as the *Kit-Cat-Club*. They were engraved and published in mezzotinto by J. Faber in 1795. John Smith also engraved in mezzotinto many of Kneller's portraits.*

No. **273**. JOHN SMITH, Engraver, holding in his hand the mezzotinto portrait engraved by him of Sir Godfrey Kneller. Half-length, life-size. The dates of Smith's prints range from 1679 to 1727.

Engraved by John Smith, 1716, and by S. Freeman, for Walpole's *Anecdotes of Painting in England, &c.* On canvas, 2 ft. $5\frac{1}{4}$ in. *h.* by 2 ft. $\frac{1}{4}$ in. *w.*

Painted in 1696, and presented by the painter to the engraver. On the back of the picture is written by Sir Godfrey himself, *Johannes Smith. Godfridus Kneller, fecit, et dono dedit, 1696.* Presented by Mr. William Smith in 1856.

GEORGE LANCE.

GEORGE LANCE, the most distinguished of English fruit, flower, and still-life painters, was born in 1802 at Little Easton, near Dunmow, in Essex, and acquired the practice

* Walpole. *Anecdotes of Painting, &c.* 3 vols. 8vo. London, 1849.

of his art in the studio of Haydon, the historical painter. Lance's pictures are well known, and he has acquired indeed a European reputation by the many admirable works he has contributed during the last thirty years to the exhibitions of the British Institution and the Royal Academy, but more frequently in the rooms of the Institution.

His first picture, exhibited at the Academy in 1828, was illustrated and described by a couple of lines from "Hudibras":—

> "Goose, rabbit, pheasant, pigeons, all
> With good brown jug for beer—not small,"

which title illustrated the painter's humour as well as his subject. Though a fruit and flower painter chiefly, Lance's subjects were very various in their character, and he generally gave his pictures quaint titles, but little descriptive of them when away from them: as "The Brothers," 1837; "May I have this?" 1840; "The Ballad," 1841; "The Microscope," 1842; "Preparations for a Banquet," 1846; "Red Cap," in this Collection; "From the garden, just gathered," and "From the lake, just shot," 1847; "The Blonde," and "The Brunette," 1851; "The Seneschal," 1852; "Harold," with the following quotation from Hamlet: "— and now reigns here a very very peacock," 1855; "Fair and fruitful Italy," 1857; "A sunny bank," 1861; and "A gleam of sunshine," 1862—the last picture he exhibited at the Royal Academy. He contributed altogether only thirty-eight works to the Academy exhibitions between 1828 and 1862 both inclusive. Some few were of a more ambitious character than usual, as "Captain Rolando showing to Gil Blas the Treasures of the Cave," 1839; "The Village Coquette," 1843; and "The Maréchal Duc de Biron, &c." 1845, his principal figure piece, and showing that he might have succeeded, had he chosen, as an historical or *genre* painter.

He died on the 18th of June 1864, at Sunnyside, near Birkenhead, the residence of his son, whither he had gone for the benefit of his declining health.*

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* A biographical sketch of Lance, written from materials supplied by himself, was published in the *Art Journal* in 1857.

No. **441**. A BASKET OF FRUIT, pineapple and bird's nest.
Engraved by J. C. Armytage. On wood, 1 ft. $6\frac{1}{4}$ in. *h.* by 1 ft. $8\frac{1}{4}$ in. *w.*
Exhibited at the British Institution in 1834. VERNON COLLECTION.

No. **442**. RED CAP. A monkey with a red cap on his head; wild duck and vegetables.
Engraved by W. Taylor. On wood, 1 ft. 5 in. *h.* by 1 ft. 7 in. *w.* Under glass.
Exhibited at the British Institution in 1847. VERNON COLLECTION.

No. **443**. FRUIT. Pineapple, grapes, and melon, &c.
Engraved by C. H. Jeens. On canvas, 2 ft. 4 in. *h.* by 3 ft. *w.*
Exhibited at the British Institution in 1848. VERNON COLLECTION.

CHARLES LANDSEER, R.A.

No. **408**. CLARISSA HARLOWE IN THE SPUNGING HOUSE: she is in a homely bedroom, kneeling in prayer before an open bible. The drawing of a gibbet on the wall, and some other indications, clearly show the rude nature of the ordinary occupants of the room.

Richardson's *Clarissa Harlowe.*

Engraved by G. A. Periam. On canvas, 1 ft. $10\frac{1}{2}$ in. *h.* by 1 ft. $6\frac{1}{2}$ in. *w.*
Exhibited at the Society of British Artists in 1833. VERNON COLLECTION.

No. **610**. BLOODHOUND BITCH AND PUPS.

"The infant
Mewling and puking in the nurse's arms."—*Shakspeare.*

On canvas, 2 ft. $3\frac{1}{2}$ in. *h.* by 2 ft. $11\frac{1}{2}$ in. *w.*
Exhibited at the British Institution in 1839. Bequeathed by Mr. Jacob Bell in 1859.

No. **611**. THE PILLAGING OF A JEW'S HOUSE, in the reign of Richard I. The attention of the outraged Jew is divided between his plundered ducats and his fainting daughter.

"Justice! the law! my ducats and my daughter!
A sealed bag; two sealed bags of ducats!"
Merchant of Venice.

The Jews were much persecuted in the beginning of the reign of Richard I.

"The rumour was spread that the king had issued orders to massacre all the Jews; a command so agreeable was executed on the instant on such as fell into the hands of the populace; those who had kept at home were exposed to equal danger. The people, moved by rapacity and zeal, broke into their houses, which they plundered, after having murdered the owners. Where the Jews barricadoed their doors, and defended themselves with vigour, the rabble set fire to the houses, and made way through the flames to exercise their pillage and violence."—*Hume*, vol. ii. p. 4.

On canvas, 4 ft. 10½ in. *h.* by 6 ft. 5 in. *w.*

Exhibited at the Royal Academy in 1839. Bequeathed by Mr. Jacob Bell in 1859.

No. **612.** The Sacking of Basing House: a rich apartment with an old gentleman, a young lady, and a boy, prisoners. On the left is the body of a cavalier, Major Robinson, who was killed by Major-General Harrison. Some soldiers are pillaging and quarrelling over their booty.

Basing House, in Hampshire, was stormed by Cromwell's soldiers, on the morning of the 8th of October 1645. Cromwell writes to the Speaker—"I thanke God I can give you a good account of *Bazing*. . . . . We stormed this morning after six of the clocke; . . our men fell on with great resolution and cheerefulnesse; we tooke the two houses without any considerable losse to ourselves. . . We have taken about ten pieces of ordnance, with much ammunition, and our soldiers a good encouragement."—*Cromwelliana*, 1810, p. 27. The house was defended by the Marquis of Winchester, who was taken prisoner in it. Another account says—"The rooms and chambers in both houses completely furnished, afforded the soldiers gallant pillage. A bed in one room furnished that cost 1,300*l.*; great store of popish books with copes and such utensils; silver plate valued at above 5,000*l.*; some cabinets of jewels and other treasure; one soldier had six score pieces of gold for his share, and another got three bags of silver, who, not able to keep his own counsel, it grew to be common pillage amongst the rest, the fellow at last having but one half-crown for himself."—*Cromwelliana*, p. 28. The above is the scene represented in the picture.

On canvas, 3 ft. 3½ in. *h.* by 4 ft. 1½ in. *w.* Engraved by J. G. Murray, but the female figure has been since altered in the picture.

Exhibited at the Royal Academy in 1836. Bequeathed by Mr. Jacob Bell in 1859.

SIR EDWIN LANDSEER, R.A.

Sir Edwin Landseer was the third son of John Landseer the engraver, and was born in London on the 7th of March 1802.

He was educated in art by his father, before he became a student of the Royal Academy, and he received also some instruction from Haydon the historical painter.

Edwin Landseer displayed his great ability while still very young, having obtained a medal from the Society of Arts at the early age of 13, for a drawing of a large Alpine mastiff, of which there is an etching by his brother Thomas. But he first attracted general notice by pictures exhibited at the Gallery of the Society of Artists, in Spring Gardens. His name appears in the Royal Academy Catalogues for the first time in 1817, in his 16th year, when he exhibited the "Portrait of a Dog." In 1820 he sent to the British Institution his large picture of "Alpine Mastiffs reanimating a Distressed Traveller"; and in 1822 he obtained from the same institution the premium of 150*l.*, for his picture of "The Larder invaded."

These works attracted great notice, and established for the painter an unrivalled reputation in his own department of art; and which was more than maintained by the long series of pictures which followed them, on the walls of the Royal Academy, and at the British Institution. Besides his pictures of animals, he painted several portraits.

In 1826 he exhibited at the Royal Academy "The Hunting of Chevy Chase," and was in that year made an associate of the Academy. In 1829 appeared the "Illicit Whisky Still in the Highlands." He was elected an academician in the following year. In 1850 he received the honour of knighthood from Her Majesty.

From 1817 to 1873 inclusive, Sir Edwin exhibited altogether at the Academy 173 pictures, in 51 years; he having failed to contribute on six occasions only during that long interval of 57 years. He was likewise a constant exhibitor at the British Institution, but often exhibiting there works already shown at the Royal Academy.

Besides those above-named, the following are some of Sir Edwin Landseer's more celebrated works:

Exhibited at the Royal Academy—Hawking, in 1832; A Jack in Office, 1833; Bolton Abbey, 1834; The Old Shepherd's Chief Mourner, 1837; The Life's in the Old Dog yet, 1838; Van Amburgh and his Animals, 1839; Laying Down the Law, 1840; Otter and Salmon, 1842; The Otter Speared, and Shoeing, in 1844; The Shepherd's Prayer, 1845; Time of Peace, and Time of War, and Stag at Bay, in 1846; "Sketch of my Father," and Alexander and Diogenes, 1848; A Dialogue at Waterloo, 1850; Titania and Bottom, 1851; Night, and Morning, 1853; Uncle Tom and his Wife for Sale, 1857; The Maid and the Magpie, 1858; The Shrew Tamed, 1861; The Connoisseurs (containing his own portrait, engraved by S. Cousins, R.A.,) 1865; Her Majesty at Osborne, 1867; and the Swanery Invaded by Sea Eagles, 1869.

At the British Institution—The Cat's Paw, 1824; Highland Music, 1830; Low-life, High-life, 1831; The Sleeping Bloodhound, 1835; and Dignity and Impudence, 1839.

Many of the above works have been admirably engraved by his brother Thomas Landseer, A.R.A., by S. Cousins, R.A., and others. The engravings already made after his works exceed in number 300; and he himself etched several of his own compositions.

Sir Edwin was awarded the large gold medal at the Paris Universal Exhibition of 1855, and the medal for Fine Arts at the Vienna Exhibition of 1873.

He died at his house in St. John's Wood, on the 1st of October 1873, and received the honour of a public funeral in St. Paul's Cathedral.

No. **409**. SPANIELS OF KING CHARLES'S BREED. Two pet spaniels which belonged to Mr. Vernon, for whom the picture was painted. Both these pets met with their death by falls.

Engraved by J. Watts ; and by J. Outrim. On canvas, 2 ft. 3½ in. *h.* by 2 ft. 11½ in *w.* Under glass.

Exhibited at the British Institution in 1845. VERNON COLLECTION.

No. **410**. LOW LIFE—HIGH LIFE. Two dogs, a bulldog and a stag-hound, with accessories characteristic of their respective classes.

Engraved by R Lane, A.R.A. ; and by H. S. Beckwith. On wood, 18 in. *h.* by 13½ in. *w.* each picture. Under glass.

Exhibited at the British Institution in 1831. VERNON COLLECTION.

No. **411**. HIGHLAND MUSIC. An old Highland piper appears to have mischievously interrupted the frugal meal of a group of five hungry dogs by a sudden blast of his "bagpipes." The variety of effect of the "Highland music" on the different dogs is very striking. A blind-eyed little terrier to the left seems disposed to put a stop to the interruption, another has set up an accompaniment of his own ; the two hounds appear to be disposed to hear the tune out, and the fifth, with his eyes turned up to the old piper, appears to thoroughly appreciate the stirring strains.

Engraved by H. S. Beckwith. On wood, 1 ft. 6½ in. *h.* by 1 ft. 11½ in. *w.* Under glass.

Exhibited at the British Institution in 1830. VERNON COLLECTION.

No. **412**. THE HUNTED STAG, or Deer and Deerhounds in a mountain torrent. The stag has crossed a lake, and still worried by two hounds is falling with them down a rocky torrent. Inevitable death is forcibly pictured in the head of the stag.

Engraved by Thomas Landseer; and by J. Cousen. On wood, 2 ft. 3½ in. *h.* by 2 ft. 11½ in. *w.* Under glass.

Exhibited at the Royal Academy in 1833. VERNON COLLECTION.

No. **413**. PEACE. A coast scene, Dover harbour in the distance, goats and sheep browsing in the sun on the cliffs, a lamb lying with its head resting in the muzzle of a dismounted gun; the cheerful faces of three bare-headed children complete the sense of peace and security conveyed by the whole scene.

Engraved by T. L. Atkinson; and by J. Cousen and L. Stocks, A.R.A. On canvas, 2 ft. 10 in. *h.* by 4 ft. 4 in. *w.*

Exhibited at the Royal Academy in 1846. VERNON COLLECTION.

No. **414**. WAR. A dying and a dead horse, with their fallen riders lying amidst the burning ruins of a cottage.

Engraved by T. L. Atkinson; and by L. Stocks, A.R.A. On canvas, 2 ft. 10 in. *h.* by 4 ft. 4 in. *w.*

Exhibited at the Royal Academy in 1846. VERNON COLLECTION.

No. **415**. A DIALOGUE AT WATERLOO. "But 'twas a famous victory." Such are supposed by the painter to be the words spoken at the moment represented, by the Duke to his companion on the field, the present Duchess of Wellington, then Marchioness of Douro.* The landscape shows the present state of the site of the great battle of June the 18th, 1815. On the left is a peasant family of guides at dinner; two females are offering to sell books of views.

Engraved on a large scale by T. L. Atkinson. On canvas, 6 ft. 3 in. *h.* by 12 ft. 7½ in. *w.*

Exhibited at the Royal Academy in 1850. VERNON COLLECTION.

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* They are a quotation from Southey's lines on the Battle of Blenheim:—

"And everybody praised the Duke,
Who such a fight did win."
"But what good came of it at last?"
Quoth little Peterkin.
Why, that I cannot tell," said he,
"But 'twas a famous victory."

No. **603**. The Sleeping Bloodhound.

Engraved by Thomas Landseer. On canvas, 3 ft. 3 in. *h.* by 4 ft. 1 in. *w.*

"Countess," the hound here represented, sleeping on the top of a balustrade at Wandsworth, one Sunday evening, overbalanced herself, fell a height of twenty-three feet, and died on the same evening. On the next morning she was carried to St. John's Wood, in the hope that Sir E. Landseer would make a sketch of her as a reminiscence of an old favourite. "This is an opportunity not to be lost," said the painter; "go away, come on Thursday at 2 o'clock." At the appointed time "the Sleeping Bloodhound" was a finished picture.*

Exhibited at the British Institution in 1835. Bequeathed by Mr. Jacob Bell in 1859.

No. **604**. Dignity and Impudence. Dignity is represented by an old bloodhound, of the Duke of Grafton's breed, known by the name of "Grafton;" a little Scotch terrier represents Impudence. Both are looking out of the same kennel.

Engraved by Thomas Landseer, on canvas, 2 ft. 11½ in. *h.* by 2 ft. 3½ in. *w.* Under glass.

Exhibited at the British Institution in 1839. Bequeathed by Mr. Jacob Bell in 1859.

No. **605**. The Defeat of Comus. "The Brothers rush in with swords drawn, wrest his glass out of his hand, and break it against the ground; his rout make sign of resistance; but all are driven in."

> "Within the navel of this hideous wood,
> Immur'd in Cypress shades, a sorcerer dwells,
> Of Bacchus and of Circe born, great Comus,
> Deep skill'd in all his mother's witcheries;
> And here to every thirsty wanderer
> By sly enticement gives his baneful cup,
> With many murmurs mix'd, whose pleasing poison
> The visage quite transforms of him that drinks.
> And the inglorious likeness of a beast
> Fixes instead." * * *

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* Anecdote recorded by Mr. Bell, the testator.

He and his monstrous rout are heard to howl,
Like stabled wolves or tiger at their prey,
Doing abhored rites to Hecate."

Milton's *Comus.*

On canvas, 2 ft. 10 in. *h.* by 5 ft. 6 in. *w.*

A sketch painted for Her Majesty in 1843, for a fresco in the summer house of the garden of Buckingham Palace. Bequeathed by Mr. Jacob Bell in 1859.

No. **606**. SHOEING. A farrier trying a shoe on the near hind foot of a bay mare, in a forge. This is a portrait of "Old Betty," a mare which belonged to Mr. Bell. She is standing in a way peculiar to her, and without a halter, as she would not tolerate one. The Donkey, the Blood-hound "Laura," and the man shoeing the mare, are also all portraits.

Engraved by C. Lewis. On canvas, 4 ft. 8 in. *h.* by 3 ft. 8 in. *w.*

Exhibited at the Royal Academy in 1844. Bequeathed by Mr. Jacob Bell in 1859.

No. **607**. HIGHLAND DOGS. Stag-hounds, terrier, and others; a group of five dogs. A sketch for a vignette.

On copper, 16½ in. *h.* by 21 in. *w.* Under glass. Engraved as the frontispiece of Mr. Scrope's work on deer-stalking, in 1839. Bequeathed by Mr. Jacob Bell in 1859.

No. **608**. ALEXANDER AND DIOGENES. A group of dogs. The celebrated Greek cynic, to show his contempt for riches, is said to have at one time, at Corinth, taken up his abode in a large tub. Plutarch relates that Alexander visited him when in this tub, and said to him, "I am Alexander the Great;" "and I am Diogenes the Cynic," replied the philosopher. "What can I do for you?" said the king. "Stand out of the sunshine," said the cynic. Alexander, struck with the remark, to reprove those of his courtiers who were ridiculing the uncouth rudeness of the Greek philosopher, said, "If I were not Alexander, I would wish to be Diogenes." Very little credit is due to this

story, but such is the anecdote illustrated by this group of eight dogs.*

Engraved by Thomas Landseer, on canvas, 3 ft. 7½ in. *h.* by 4 ft. 8 in. *w.*

Exhibited at the Royal Academy in 1848. Bequeathed by Mr. Jacob Bell in 1859.

No. **609.** "THE MAID AND THE MAGPIE." This is from the popular tale so called and founded on fact, and which Rossini has made the subject story of one of his favourite operas, the "Gazza Ladra," brought out at Milan in 1817.† A pretty milkmaid has seated herself in a shed by a cow to milk it, but appears to be more intent upon what a young man behind her is saying to her, than her ostensible business, and she does not observe that the magpie has seized and is about to carry off a silver spoon placed in one of two wooden shoes by her side; thus accomplishing the innocent theft that caused her so much misery. On the right are a calf and two goats.

On canvas, 5 ft. 8½ in. *h.* by 4 ft. 11½ in *w.* Engraved by Samuel Cousins, R.A.

Exhibited at the Royal Academy in 1858. Bequeathed by Mr. Jacob Bell, 1859.

LANE.

THEODORE LANE was killed in 1828, when still young, by a fall through a trap-door or skylight in Gray's Inn Road. He appears as an exhibitor in the Royal Academy Catalogues of 1827 and 1828; in both instances of pictures

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* "Politicians and persons having a lively imagination," says Mr. Bell, "may see in Alexander the type of a successful bully, who has fought his way in the world by *physical force*, and has a sovereign contempt for *moral influence*. His motto is "*vi et armis*," in support of which propensity he has obtained a few scars. Nevertheless he is quite ready at any moment,

'To fight his battles o'er again,
And thrice to slay the slain.'

Among his followers may be traced the portraits of a numerous class of persons who are always to be found in the wake of lucky adventurers, looking out for any share of the spoil which chance or flattery may bring within their grasp."—*Descriptive Catalogue of Pictures, &c., exhibited at the Marylebone Institution, &c.*, 1859.

† It is taken from a trial in the French "Causes Célèbres," and was dramatised in France before Rossini used it for an opera.

similar in spirit to that in this collection. In 1827 he exhibited "The Christmas Present, or Disappointment;' and in 1828, "Disturbed by the Nightmare."

No. **440**. The Gouty Angler. An enthusiast kept from the river banks by an attack of gout, is angling at home in a tub. Around him are strewed his fishing tackle, and on a table at his right hand, his bottles of medicine.

Engraved by R. Graves, A.R.A.; and by H. Beckwith. On wood, 1 ft. 4 in. *h.* by 1 ft. 10 in. *w.* Vernon Collection.

LAWRENCE.

Sir Thomas Lawrence, P.R.A., was born May 4, 1769, at Bristol. He early distinguished himself for his ability in drawing. His father was landlord of the Black Bear Inn, Devizes; and the first efforts of the young painter which attracted notice were some portraits in chalk of his father's customers. At the early age of ten years he set up as a portrait-painter in crayons at Oxford; but he soon afterwards ventured to take a house at Bath, where he immediately met with much employment and extraordinary success. In his seventeenth year he commenced oil painting; in 1787, twelve months afterwards, he settled in London, and entered himself as a student in the Royal Academy. His success in London was as great as it had been in the provinces. In 1791, though under the age required by the laws (twenty-four), he was elected an associate of the Academy, and after the death of Sir Joshua Reynolds in the following year, he succeeded him as painter to the King. He painted at this time, in his twenty-third year, the portraits of the King and Queen, which were presented by Lord Macartney to the Emperor of China. In 1794, he was elected a Royal Academician; he was knighted by the Prince Regent in 1815; and at the death of West, in 1820, he was unanimously elected President of the Academy. From the time of his election as a member of the Academy to his death, Sir Thomas's career as a portrait painter was unrivalled: he contributed, from 1787 to 1830 inclusive, 311 pictures to the exhibitions of the Royal Academy. He died in London, at his house in Russell Square, January 7, 1830.

He was never married.* Shortly after his death, in 1830, a selection of 91 of his works was exhibited at the British Institution.

The Waterloo Gallery at Windsor remains a noble monument of the skill of Sir Thomas Lawrence as a portrait painter. The pictures of the Emperor Francis, of Pius VII., and of the Cardinal Gonsalvi, in that collection, are among the masterpieces of the art of portraiture. These pictures were painted on the Continent in the years 1818-19. He excelled chiefly in the portraits of ladies and children. He was a member of the Academy of St. Luke at Rome, and of many other foreign academies; and in 1825, he was created a Chevalier of the "Légion d'Honneur."

No. **129**. PORTRAIT OF THE LATE JOHN JULIUS ANGERSTEIN, the Banker, and collector of the Angerstein Gallery; he died in 1823, aged eighty-eight.† Small half-length.

Engraved by E. Scriven. On canvas, 3 ft. *h.* by 2 ft. 3 in. *w.* Under glass.

Painted for George IV., and presented to the National Gallery by William IV. in 1836.

No. **136**. PORTRAIT OF A LADY, in a white dress. Full-length.

On canvas, 7 ft. 10 in. *n.* by 4 ft. 10 in. *w.*

Presented in 1837, by Francis Robertson, Esq., of Brighton, whose wife the picture represents.

No. **142**. HAMLET APOSTROPHIZING THE SKULL, or the Portrait of John Philip Kemble, as Hamlet. He holds the skull of Yorick, the King's Jester, in his hand:

Hamlet. "Alas, poor Yorick!—I knew him, Horatio; a fellow of infinite jest, of most excellent fancy; he hath borne me on his back a thousand times; and now, how abhorred in my imagination it is! my gorge rises at it."—*Churchyard Scene*, act v. sc. i.

This celebrated actor retired from the stage in 1817, and died at Lausanne, in Switzerland, in 1823, aged sixty-six. Full-length, life-size.

Engraved by S. W. Reynolds and several others. On canvas, 10 ft. *h.* by 6 ft. 6 in. *w.*

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* Williams, *The Life and Correspondence of Sir Thomas Lawrence*, 1831, containing the only three discourses to the students of the Academy that Sir Thomas ever published. Cunningham, *Lives of the most Eminent British Painters*, &c. 1833.

† See prefatory remarks, p. 4 of this Catalogue.

This picture was painted in 1801; and was considered by Sir Thomas Lawrence one of his best works. It was presented by William IV. in 1836.

No. **144**. Portrait of Benjamin West, P.R.A. The venerable painter is represented in his painting-room; on the easel is a sketch of Raphael's cartoon of the "Death of Ananias." Full-length, of the natural size.

Engraved by C. Rolls. On canvas, 8 ft. 10 in. *h.* by 5 ft. 10 in. *w.*

This picture is a duplicate of one that was sent to America. It was painted for the Prince of Wales in 1811, and was presented by William IV. in 1836.

No. **188**. Portrait of Mrs. Siddons. On a table by her side are, a folio copy of *Paradise Lost*, and a volume of Otway's "Plays:" her left hand is turning over a leaf of the open volume of "Milton." This celebrated actress, the sister of John Kemble, died in 1831, in her seventy-sixth year. Full-length, of the natural size.

Engraved by W. Say. On canvas, 8 ft. 2½ in. *h.* by 4 ft. 8½ in. *w.*

Presented to the National Gallery, by the actress's friend Mrs. Fitz-Hugh, in 1843.

No. **324**. Portrait of the Dowager Countess of Darnley, a head, unfinished.

Engraved by R. A. Artlett. On canvas, 2 ft. *h* by 1 ft. 8 in. *w.*

Purchased by Mr. Vernon, at the sale of Sir Thomas Lawrence's effects in 1830. Vernon Collection.

No. **325**. Portrait of John Fawcett, Comedian. He was many years stage manager at Covent Garden Theatre.

Engraved by W. J. Edwards. On wood, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.* Vernon Collection.

No. **785**. Portrait of Mrs. Siddons, bust, life-size.

On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

Bequeathed by her daughter, Mrs. Cecilia Combe, in 1868.

No. **922**. A Child with a Kid. A hilly landscape, with a stream running through a valley; a child standing on the bank by a tub of clothes, and a kid in the water at her side, about to drink. Inscribed Lady Giorgiana Fane, 1800. Æt. 5.

On canvas, 4 ft. 8 in. *h.* by 3 ft. 1½ in. *w.* Engraved by Charles Turner.

Bequeathed by Lady Giorgiana Fane in 1875.

FREDERICK RICHARD LEE, R.A.

No. **418**. The Cover Side; a scene in a wood. The group of dogs, figures, and game was sketched in by Sir Edwin Landseer, R.A.

Engraved by J. Cousen. On canvas, 1 ft. 7 in. *h.* by ft. 3½ in. *w.*

Painted in 1839. Vernon Collection.

No. **419**. Showery Weather, Sunrise on the Sea Coast. A pair of horses pulling a cart loaded with fishing nets; the sun just above the horizon behind them.

Engraved by E. Radclyffe. On canvas, 2 ft. 10 in. *h.* by 3 ft. 7 in. *w.*

Exhibited at the British Institution in 1834. Vernon Collection.

No. **619**. Evening in the Meadows; cattle standing in, and on the banks of, a stream. The Cattle by T. S. Cooper, A.R.A.

On canvas, 3 ft. 1½ in. *h.* by 4 ft. 3½ in. *w.*

Exhibited at the Royal Academy in 1854. Bequeathed by Mr. Jacob Bell in 1859.

No. **620**. A River Scene; a broad river, with cattle on the banks. The Cattle by T. S. Cooper, A.R.A.

On canvas, 4 ft. 1½ in. *h.* by 5 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1855. Bequeathed by Mr. Jacob Bell in 1859.

CHARLES ROBERT LESLIE, R.A.

Charles Robert Leslie was born in Clerkenwell, of American parents, Oct. 19th, 1794. He was taken in 1799 by his parents to Philadelphia, United States; and was then apprenticed to a bookseller. In 1811 he returned to England, having given up bookselling for the arts. He entered as a student of the Royal Academy, and received some instruction also from Washington Allston, and from the President of the Academy, West, both Americans; for the latter Leslie executed some copies for America. He lived in the same house with Allston, in Buckingham Place, Fitzroy Square, and started as a portrait painter, but in a

very few years turned his attention more particularly to that style in which he afterwards so eminently distinguished himself—the higher *genre*.

Leslie's first important picture established his reputation, "Sir Roger de Coverley going to Church," &c., from the *Spectator*, which was painted for Mr. Dunlop, it was in the Academy Exhibition of 1819, and was repeated for the Marquis of Lansdowne. In 1821 he exhibited—"May-day in the Reign of Queen Elizabeth," from Warner's *Albion's England*:—

> "At Paske began our Morrise, and ere Penticost our May,
> Then Robin Hood, liell John, Friar Tuck, and Marian deftly play,
> And Lord and Ladie gang till kirke with lads and lasses gay."
> *Ch.* xxiv.

This picture procured the painter his election in that year as an Associate of the Academy; and in 1826 he became a full Academician. His fine picture, painted for Lord Egremont, of "Sancho Panza and the Duchess," of which there is a repetition, with slight alterations, in this collection, was exhibited the previous year.

In 1827 he exhibited "Lady Jane Grey prevailed on to accept the Crown;" in 1829, "Sir Roger de Coverley and the Gypsies;" in 1831, "The Dinner at Mr. Page's House," from the *Merry Wives of Windsor*, and the "Uncle Toby and the Widow," now forming part of the Vernon Collection.

In 1833 Leslie was made Professor of Drawing at the Military Academy of West Point, New York, but he gave up the appointment after a five months' residence there, and returned to London, and from this time few exhibitions were without some important contribution from the pencil of Leslie, though he contributed but seventy-six pictures altogether. Among the most remarkable were—in 1838, his *characters* of the "Merry Wives of Windsor," now in the Sheepshanks Gallery; in 1844, the "Sancho Panza," in this collection; in 1850, "Katharine and Capucius," from *Henry VIII.*; in 1851, "Falstaff personating the King;" and, in 1854, "The Rape of the Lock."

In 1848 he was elected Professor of Painting at the Royal Academy, but resigned this office in 1851; and in 1855 his lectures were published under the title of a *Handbook for Young Painters*. He had already appeared as an author in 1845, when he published a *Life of Constable*.

He died in London, May 5th, 1859, in his sixty-fifth year.*

No. **402**. Sancho Panza in the Apartment of the Duchess. *Don Quixote*, p. ii. c. 33.

Sancho, having by the command of the Duchess seated himself upon a low stool, is saying,—"Now, Madam, that I am sure that nobody but the company present hears us, I will answer, without fear or emotion, to all you have asked, and to all you shall ask me; and the first thing I tell you is, that I take my master, Don Quixote, for a downright madman, &c."†

The Duchess, seated on the couch towards the middle of the picture, listens to the ludicrous squire with a charming grace; and her female attendants, the young women on the right, appear to enjoy the humour of the moment with all the zest of ingenuous nature, while the duenna Rodriguez, the staid old lady to the left, by her misplaced dignity, only adds to the comic effect of the scene.

Engraved by W. Humphreys; and by R. Staines. On canvas, 4 ft. *h.* by 5 ft. *w.* Under glass.

This is a repetition, with some alterations in the details, of a picture painted in 1823 for Lord Egremont. Exhibited at the Royal Academy in 1844. Vernon Collection.

No. **403**. Uncle Toby and Widow Wadman in the Sentry Box.

"'I protest, Madam,' said my uncle Toby, 'I can see nothing whatever in your eye.'

"'It is not in the white,' said Mrs. Wadman. My uncle Toby looked with might and main into the pupil."

Tristram Shandy.

The Uncle Toby is said to be a portrait of Bannister the Comedian.

Engraved by Danforth; and by L. Stocks, R.A. On canvas, 2 ft. 8 in. *h.* by 1 ft. 10 in. *w.*

Exhibited at the Royal Academy in 1831. Vernon Collection.

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* *Royal Academy Catalogues*; *Art Journal*, 1856. *Autobiographical Recollections by the late C. R. Leslie, R.A.* 2 vols. 8vo. 1860.

† "Ahora, señora mia, que he visto que no nos escucha nadie de solapa fuera de los circunstantes, sin temor ni sobresalto responderé á lo que se me ha preguntado y á todo aquello que se me preguntare: y lo primero que digo es, que yo tengo á mi señor Don Quijote por loco rematado, &c."—Part II. ch. 33.

JOHN LINNELL.

No. **438**. Wood Cutters ; an open space in the outskirts of Windsor Forest, with men felling timber.

Engraved by T. A. Prior. On wood, 9½ in. *h.* by 15 in. *w* Vernon Collection.

No. **439**. The Windmill. A hilly landscape, a thunder storm passing over ; to the right an old wooden mill ; in the foreground to the left a herd of cattle standing in a pool of water.

Engraved by J. C. Bentley. On canvas, 14½ in. *h.* by 18 in. *w.* Exhibited at the Royal Academy in 1847. Vernon Collection.

LINTON.

William Linton was born at Liverpool, April 22nd, 1791. He was at first placed in a merchant's office at Liverpool, to draw him from his fancy for painting, but to little purpose, he persisted in his choice, and in 1817, having got three landscapes iuto the Royal Academy, exhibition, he was sufficiently encouraged. He made tours in Wales, and in the Highlands of Scotland, painting many views. He eventually made several continental excursions, and produced some pictures of the most remarkable places, as this view of "The Temples of Pæstum." He died in London, August 10th, 1876. He was a member of the Society of British Artists.

No. **1,029.** The Temples of Pæstum, in Magna Graecia, of uncertain date ; they are of the Doric order. The two temples to the right are partly in shadow, a portion of an aqueduct is seen beyond them. Some hills are behind them, and others in the distance ; on one of the hills behind the temples is a cross, and here are two eagles, one perched on a temple, the other alighting. In the foreground are a man with a gun and a few buffaloes scattered about to the left, and a man in red on a white horse ;

cloudy sky. The temples are near the sea in the gulf of Salerno, some 25 miles south-east of the city.

On canvas, and according to the inscription on the picture, painted in encaustic; it is here signed, W. Linton. 4 ft. 10 in. *h.* by 7 ft. 10 in. *w.* Bequeathed by the painter in 1876.

LOUTHERBOURG.

Phillip James Loutherbourg, R.A., was born at Strasbourg, October 31, 1740, but was taken to Paris by his father, who was a miniature painter, in 1755, and was placed with F. Casanova, the battle-painter. Loutherbourg displayed great facility as landscape, marine, and battle painter, and in 1767 was elected a member of the French Academy of Painting at Paris; he was also member of the Academy of Marseilles. In 1771 he settled in this country, became eminent as a scene painter, and was elected a member of the Royal Academy of London in 1781; he had been elected an associate only the previous year. He resided the latter part of his life at Chiswick, where he died March 11th, 1812. Loutherbourg also etched many plates.* Among his principal pictures are: the Destruction of the Spanish Armada; the Fire of London; and Lord Howe's Victory, June the 1st, 1794. He sent altogether 155 works to the Royal Academy Exhibitions.

No. **316.** Lake Scene in Cumberland, Evening.

Engraved by W. Richardson. On canvas, 1 ft. 4 in. *h.* by 2 ft. *w.*

Painted in 1792. Vernon Collection.

* P. De Baudicour, in his *Peintre-Graveur Francais*, &c., vol. ii., 1861, describes 44 plates by Loutherbourg; in some of these he signs himself *Peintre du Roi*, and in the later plates, apparently after he settled in England, he has placed a *De* before his name.

MACLISE.

Daniel Maclise, R.A., was born at Cork, Jan. 25, 1811. His father, a native of Scotland, who had served in the army, had established himself in business at Cork. Daniel Maclise was originally placed in a bank, but he left this when still very young, entered himself as a student in the Cork Society of Arts, and thus commenced that career by which he eventually gained his great reputation. In 1828 he was a student of the Royal Academy of Arts in London, where he obtained the gold medal for the best historical composition in 1831. He became an exhibitor at the academy as early as 1829, when he was in his 19th year only, his first picture was "Malvolio affecting the Count" from *Twelfth Night*. In 1833 he attracted much notice by his picture of "Mokanna unveiling his features to Zelica," exhibited that year at the British Institution, and by the still more able and characteristic work of "Snapp-apple night, or All-Hallow Eve, in Ireland," exhibited the same year at the Royal Academy. From this time Maclise exhibited a long series of works of the highest ability, though not generally pleasing in their tone of colouring. He became an associate of the Royal Academy in 1835, and an academician in 1840. The later years of his life were much engrossed by his compositions for the decoration of the Houses of Parliament, more especially for the two large pictures of "The meeting of Wellington and Blücher, at Belle Alliance after the Battle of Waterloo," and the "Death of Nelson at the Battle of Trafalgar." The noble cartoon of the former is now the property of the Royal Academy, which purchased it at the sale of his remaining works at Christies', on the 25th of June 1870. He executed many book illustrations, and has painted also a few portraits, among the latter, one of Charles Dickens in 1839.

Maclise died on the 25th of April 1870, just before the opening of the Royal Academy Exhibition. His friend Charles Dickens, a guest at the Academy dinner, pronounced, in the room where Maclise's last work—"The Earls of Desmond and Ormond"—was hanging, a very eloquent and feeling eulogy on the deceased painter, thus speaking of his ability and character: "Of his prodigious fertility of "mind and wonderful wealth of intellect, I may confi-

"dently assert that they would have made him, if he had "been so minded, at least as great a writer as he was a "painter. The gentlest and most modest of men; the "freest as to his generous appreciation of young aspirants; "and the frankest and largest hearted as to his peers."*

No. **422**. THE PLAY SCENE IN HAMLET.

Hamlet to Horatio. "There is a play to-night before the king;
One scene of it comes near the circumstance
Which I have told thee, of my father's death;
I prythee, when thou seest that act afoot,
Even with the very comment of thy soul
Observe my uncle ———
Give him heedful note,
For I mine eyes will rivet to his face."

The representation shows the act of murder by pouring poison into the ear. Hamlet is lying in front of the stage, intently observing the king, his uncle; on the left is seated Ophelia with Horatio behind her chair; on the right are seated the king and queen; the king forcibly showing the agony of a guilty conscience. Composition of many small figures.

Engraved by C. Rolls. On canvas, 5 ft. *h.* by 9 ft. *w.*
Exhibited at the Royal Academy in 1842. VERNON COLLECTION.

No. **423**. MALVOLIO AND THE COUNTESS. Scene from *Twelfth Night*; Olivia's Garden, the Countess seated, her maid standing behind her; Malvolio approaching, in yellow stockings, and cross-gartered, smiling fantastically—

Olivia. "How now, Malvolio?"
Malvolio. "Sweet Lady, ho! ho!"
Olivia. "God comfort thee; why dost thou smile so, and kiss thy hand so oft?"

Engraved by R. Staines. On canvas, 2 ft. 5 in. *h.* by 4 ft. 1 in. *w.*
Exhibited at the Royal Academy in 1840. VERNON COLLECTION.

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* Memoirs of Maclise are published in the *English Cyclopædia* and in the *Art Journal* for 1847 and 1870.

MARTIN.

JOHN MARTIN, distinguished in the field of poetic landscape painting and architecture, was born near Hexham, in Northumberland, in 1789, and he commenced his career in art in herald or coach painting, at Newcastle. He worked also in enamel painting at Newcastle and in London, where he married and settled very early. He appeared as an exhibitor at the Royal Academy, in 1812, his first picture being "Sadak in search of the waters of oblivion," and often afterwards, but his name was absent from the Academy catalogues for many years. "Joshua commanding the sun to stand still upon Gibeon," was exibited in 1816; the "Deluge," in 1837; the "Death of Moses," in 1838; the "Last Man," from Thomas Campbell, in 1839; "the "Eve of the Deluge," and the "Assuaging of the Waters," in 1840; the "Celestial City and River of Bliss," and "Pandemonium," in 1841; and the "Destruction of Sodom and Gomorrah," in 1852. He exhibited, also, many minor works, both at the Academy and at the British Institution. Martin's greater and more celebrated compositions were not exhibited at the Academy; some of them had separate exhibitions. His most impressive works were, the "Fall of Babylon," 1819; "Belshazzar's Feast," 1821; and the "Fall of Nineveh," 1828. For the "Belshazzar," the painter was awarded a premium of 200*l.* by the directors of the British Institution. Many of his finest compositions are engraved by himself, and he thus acquired a great popularity and a wide-spread fame. He had an attack of paralysis in 1853, and died at the Isle of Man on the 17th February 1854.

No. **793.** THE DESTRUCTION OF POMPEII AND HERCULANEUM, by an eruption of Mount Vesuvius, on the 23rd of August, in the year 79. Herculaneum was destroyed by lava; Pompeii was buried in ashes. The point of sight appears to be from Stabiæ or Castell'amare, and it was here that the elder Pliny met with his death.*

"They thought proper to go down farther upon the shore, to observe if they might safely put out to sea; but they found the waves still ran extremely

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* Letter from the younger Pliny to Tacitus. *Library of Entertaining Knowledge.* POMPEII, vol. 1, p. 44.

high and boisterous. There my uncle having drunk a draft or two of cold water threw himself down upon a cloth which was spread for him, when immediately the flames, and a strong smell of sulphur, which was the forerunner of them, dispersed the rest of the company and obliged him to rise. He raised himself up with the assistance of two of his servants and instantly fell down dead; suffocated, as I conjecture, by some gross and noxious vapour, having always weak lungs, and being frequently subject to difficulty of breathing."

On canvas, 5ft. 4 in. *h.* by 8ft. 3in. *w.*

Painted in 1822, and lately in the collection at Stowe; purchased from Mr. C. Buttery in 1869.

MORLAND.

GEORGE MORLAND was the son of Henry Robert Morland, a portrait painter in crayons, and an engraver in mezzotint. He was born on the 26th of June 1763, and was instructed in his art by his father; his subjects were generally animals, or of a domestic character, and all his pictures are executed with extreme facility.

Morland died on the 29th of October, in a spunging-house in Eyre Street, Coldbath Fields, in his forty-first year. His death was hastened by dissipation. He had married the sister of James Ward, R.A., who was afterwards united to Maria Morland, the painter's sister. Mrs. Morland, who had separated from her husband, survived him only a few days.*

Morland exhibited altogether, at the Royal Academy, between 1779 and 1804, thirty-six pictures, omitting thirteen years of the interval. The pictures varied much in their subjects; the first, exhibited in 1779, is called in the Catalogue—"A drawing with a poker;" the last, in 1804, is termed—"A landscape, with hounds in full chase."

In 1781 he exhibited—"A hovel with asses;" and only one picture, exhibited in 1797, is called "Pigs."

Our picture, the "Inside of a Stable," was exhibited in 1791, and it is spoken of by several writers as his masterpiece.

* There is a portrait of Morland, engraved by W. C. Edwards, in Allan Cunningham's *Lives of the most Eminent British Painters, &c.*, 1830.

No. **1030**. The Inside of a Stable, said to be that of the White Lion at Paddington. Two horses and a pony are being led by a boy into a stable; to the left a man is stooping and collecting together some straw.

On canvas, 4 ft. 9 in. *h.* by 6 ft. 7½ in. *w.*

Exhibited at the Royal Academy in 1791: it was purchased from the Exhibition by the Rev. Sir Henry Bate Dudley, Bart., and was presented to the National Gallery by his nephew, Mr. Thomas Birch Wolfe, in 1877.

MÜLLER.

William John Müller, was born of a German father at Bristol, in 1812; his father was curator of the Bristol Museum. Müller became the pupil of his townsman, J. B. Pyne, the landscape painter, and displayed his own ability for that department of the art at an early age; he found a generous patron in Mr. Acraman of Bristol.

In 1833 and 1834, he made a first tour upon the continent of Europe, and in 1838 started upon a long and arduous journey through Greece and Egypt, ascending the Nile beyond the Cataracts; he settled in London after his return in 1839. In 1843, he accompanied Sir Charles Fellowes on his expedition to Lycia; he returned to London in the following year. Many sketches and pictures of Oriental manners and scenery were the result of these journeys; five were exhibited at the Royal Academy, and two at the British Institution, in 1845; but Müller did not long survive to enjoy his growing reputation; he died at Bristol, of disease of the heart, on the 8th of September of that year, at the early age of thirty-three. He exhibited only sixteen pictures at the Royal Academy. His sketches and pictures, which were sold at Messrs. Christie and Manson's, in the spring of 1846, realized £4,360.*

No. **379**. Landscape, two Lycian Peasants seated on the ground; Mount Massicytus in the distance.

Engraved by J. Cousen. On wood, 1 ft. 2 in. *h.* by 1 ft. 8½ in. *w.*

Painted in 1839. Vernon Collection.

* Some of Müller's letters, relating to his eastern tours and other matters, were published in the *Art Union Journal* for the years 1844 and 1845

No. **1040.** Landscape, a River Scene, apparently in Wales or Scotland, showing a mountain torrent flowing over rocky boulders, with dark hills in the distance, over which stormy clouds are drifting.

On canvas, 1 ft. 8½ in. *h.* by 2 ft. 5 in. *w.*

Purchased in 1878 from Mr. W. Fuller Maitland, M.P.

MULREADY.

William Mulready, R.A., since Sir David Wilkie the most distinguished of British genre painters, was born at Ennis, in the County Clare, Ireland, on the 1st of April 1786 : his father was a leather-breeches maker. He came early to London, and entered in 1800 as a student into the Royal Academy. In 1803 he married the sister of John Varley, the water-colour painter, who survives him. She also was a painter, and has exhibited at the Royal Academy. In 1804 he exhibited three pictures in the Royal Academy ; two views of Kirkstall Abbey, and a Cottage at Knaresborough, Yorkshire ; he was then only eighteen years old ; other cottages and Yorkshire subjects followed in 1805 and 1806. In 1809 was exhibited the picture in this collection No. 394, then called "Returning from the Alehouse," showing that already, at the early age of twenty-three, he was a perfect master in that class of work for which he has been so long eminent.

Mulready was elected an Associate of the Royal Academy in 1815, and an Academician in 1816, both elections taking place between the exhibitions of those years, so that his name never appeared in the Catalogue as an Associate. His picture of 1815 was "Idle Boys;" that of 1816, "The Fight interrupted," now in the Sheepshanks Collection. He exhibited altogether, comprising a few drawings, seventy-eight works at the Royal Academy, of which fifteen are now in the Sheepshanks and four in the Vernon Collection, at South Kensington ; and in these two collections are many of his most elaborate and remarkable works. During the sixty years from 1804 until his death Mulready's name was absent from the Royal Academy Catalogue fifteen times. He generally exhibited but one picture in the year, but in 1844 he had five in the Exhibition his greatest number in one year. The exhibition of his Pictures, Drawings, and Sketches, which took place at the Society

of Arts in 1848, contained 214 works, but the majority of these were sketches; there were only forty-four pictures and three drawings which had been exhibited at the Royal Academy. His pictures do not average two a year.

Among his most admirable works may be mentioned:—"Fair Time," 1809, "The Last in," "Crossing the Ford," "The Fight interrupted," "The Butt," "Giving a Bite," "First Love," "The Seven Ages," "Choosing the Wedding Gown," "The Wolf and the Lamb," "The Whistonian Controversy," and the "Toy Seller," 1862, his last exhibited work. Mulready died on the 7th of July 1863, and was buried at Kensal Green. With the exception perhaps of some slight deterioration in his colouring, which of late years was obtrusively purple, he was in the enjoyment of the full powers of his great abilities for upwards of half a century. His health also seems to have been remarkable; he was drawing in the Life School of the Royal Academy on the evening of the 5th of July, only two days before his death. He was distinguished for the excellence of his life-studies, three of which in red and black chalk, presented by the Society of Arts, are exhibited in the Gallery. He was one of the founders and most active members of the "Society for the Management and Distribution of the Artists' Fund,"* of which he held the office of President as early as 1815, and at whose meetings he was never absent for seventeen years.

No. **393**. THE LAST IN. A truant boy has arrived late at the village school; the master, in irony, rises, takes off his hat, and makes the boy a humble bow.

Engraved by J. T. Smyth. On wood, 2 ft. ½ in. *h.* by 2 ft. 6 in. *w.* Under glass.

Exhibited at the Royal Academy in 1835. VERNON COLLECTION.

No. **394**. FAIR TIME. Two tipsy men returning from the fair; one giving halfpence to some boys; the other dancing before the door of a cottage to the right, the inmates looking on with disgust and indignation.

Engraved by H. Bourne. On canvas, 2ft. 7 in. *h.* by 2 ft. 2 in. *w.*

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* See Pyes' *Patronage of British Art.*

Originally exhibited at the Royal Academy in 1809; but the present background was added in 1840, when the picture was again exhibited at the Royal Academy in that year. VERNON COLLECTION.

No. **395**. CROSSING THE FORD. Two lads carrying a young woman, on their joined hands, between them, over a stream; other figures in the background.

Engraved by Lumb Stocks, A.R.A. On wood, 1 ft. 11½ in. *h.* by 1 ft. 8 in. *w.* Under glass.

Exhibited at the Royal Academy in 1842. VERNON COLLECTION.

No. **396**. THE YOUNG BROTHER. A boy in arms crouching on his sister's neck, to escape the fingers of his brother, who playfully offers to pinch his ear.

On canvas, 2 ft. 6½ in. *h.* by 2 ft. ¾ in. *w.* Under glass.

Exhibited at the Royal Academy in 1857. VERNON COLLECTION.

No. **1038**. A SNOW SCENE, including the distant view of an English village in mid-winter, with a group of rustics in the foreground.

On panel 11½ in. *h.* by 16½ in. *w.*

Purchased in 1878 from Mr. W. Fuller Maitland, M.P.

PATRICK NASMYTH.

PATRICK NASMYTH was born at Edinburgh in 1786. He was the son and pupil of Alexander Nasmyth, the landscape painter, and painted in a similar style. When about twenty years of age he settled in London, where he died, in South Lambeth, August the 17th, 1831. Patrick Nasmyth has been called the English Hobbema; his landscapes are simple in subject, with much detail of execution, but forcible in effect; one of his principal works is a view of Windsor Castle; another is a "View in Hampshire," in the possession of Thomas Baring, Esq., M.P. Owing to an accident which happened to his right hand in his youth, he was in the habit of painting with his left.*

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* *Literary Gazette*, 1831.

No. **380**. A Cottage, formerly in Hyde Park.
Engraved by A. Willmore. On wood, 11½ in. *h.* by 15 in. *w.*
Painted about the year 1807. Vernon Collection.

No. **381**. The Angler's Nook. A woody landscape; a man fishing in a stony brook.
Engraved by J. Carter. On wood, 11½ in. *h.* by 15 in. *w.*
Vernon Collection.

NEWTON.

Gilbert Stuart Newton, R.A., was born in 1794, at Halifax, in Nova Scotia, and was the pupil of his uncle, Gilbert Stuart, at Boston; he came to England about the year 1818, and having first visited Italy, became a student of the Royal Academy of Arts in London. He first painted portraits, but his small figure subjects soon attracted notice; some were engraved in the *Literary Souvenir*. He was elected an associate of the Academy in 1828. In 1832 he visited his native country, and married there, and in this year he became a member of the Royal Academy, but the picture exhibited in the following year, "Abelard in his study" was his last work. He was afflicted with aberration of mind, and died at Chelsea, at the early age of forty, August the 5th, 1835. His wife and child returned to America only a few months before his death. One of Newton's principal works, "Captain Macheath," exhibited in 1826, was purchased by the Marquis of Lansdowne for 500 guineas. He was laborious and fastidious in his execution.* He exhibited twenty-seven works at the Royal Academy.

No. **353**. Yorick and the Grisette. The interior of a hosier's shop, Yorick is purchasing gloves, but "they were all too large; the beautiful grisette measured them one by one across my hand, it would not alter the dimensions."
Sterne's *Sentimental Journey*.
Engraved by W. Watt, and by H. Bourne. On canvas, 2 ft. 5½ in. *h.* by 1 ft. 10½ in. *w.* Under glass.
Exhibited at the Royal Academy in 1830. Vernon Collection.

* *The Gentleman's Magazine.*

No. **354.** The Window, called also A Dutch Girl. A small half length of a girl putting aside a curtain, and looking down from an open window.

Engraved by G. T. Doo, R.A., and by J. Stephenson. On wood, 15 in. *h.* by 11 in. *w.* Under Glass.

Exhibited at the British Institution in 1829. Vernon Collection.

G. B. O'NEILL.

No. **618.** The Foundling.

> "To name an infant met our village sires,
> Assembled all, as such event requires;
> Frequent and full, the rural sages sate,
> And speakers many urged the long debate.—
> Some harden'd knaves, who rov'd the country round,
> Had left a babe within the parish bound."
>
> Crabbe's *Parish Register.*

"Round the table of the boardroom in the Workhouse the guardians are examining a child which has been found in the street. The nurse who has it in charge is an exact portrait. The beadle is pretending to know more than he does, and shows his wisdom by not opening his lips. One of the guardians is looking at the child through his eyeglass, as if he had never seen it before. The chairman seems to have a doubt on this point, in which the gentleman to his right participates."—*Descriptive Catalogue, &c.*

On canvas, 2 ft. 3½ in. *h.* by 3 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1852. Bequeathed by Mr. Jacob Bell in 1859.

OPIE.

John Opie, R.A., was born near Truro, in May 1761; his father was a carpenter. He early gave indications of unusual ability, and having attracted the notice of Dr. Wolcot, that gentleman brought him to London and introduced him to Sir Joshua Reynolds.

Opie was an exhibitor at the Royal Academy in 1782, and he for some time created a considerable sensation in London as the "Cornish Genius." He painted in a broad manner, and was successful both as an historical and portrait painter, but was not always harmonious in his colouring. He was made a member of the Academy in 1787, and he sent altogether 143 pictures to its exhibitions.

Opie obtained the professorship of painting at the Royal Academy in 1805, but delivered his course of lectures but once, in 1807, and then in an incomplete state:—on design, on invention, on chiaroscuro, and on colouring;—he did not live to write the two intended, on composition and expression. He died in the prime of life, April the 9th, 1807, exactly a month after the delivery of his lectures, and was buried by the side of Sir Joshua Reynolds in St. Paul's Cathedral. He was twice married; from his first wife he was divorced; the second was the accomplished Amelia Opie, who survived her husband many years.

"The toil or difficulties of his profession were by him considered as matters of honourable or delightful contest, and it might be said of him, that he did not so much paint to live as live to paint."—Northcote.*

No. **784.** PORTRAIT OF WILLIAM SIDDONS, an actor, and husband of the celebrated actress of that name. Bust, life-size.

On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*
Bequeathed by his daughter, Mrs. Cecilia Combe, in 1868.

No. **1,026.** TROILUS, CRESSIDA, AND PANDARUS. The last is unveiling Cressida, and says—"Come draw this curtain, and let's see your picture." A landscape background. From Shakspere's play of *Troilus and Cressida*, act III., scene II.

On canvas, 7 ft. 8 in. *h.* by 4 ft. 9 in. *w.* Bequeathed by Mr. George Silk in 1834.

PHILLIPS.

THOMAS PHILLIPS, R.A., was born at Dudley, in Warwickshire, 18th October, 1770. He was placed, when still young, with Mr. Edgington, at Birmingham, to learn glass painting; and in 1790 he came to London, with an introduction to West, who employed him to paint on the window of St. George's Chapel, at Windsor. In 1792 he was an exhibitor at the Royal Academy, and in 1804 was elected an associate; he appeared at first as an historical painter, but from the year 1796 his contributions to the exhibitions were almost exclusively portraits, and he exhibited altogether 339 pictures in the Academy. Phillips was elected

* See the VIIth number of the "Artist," reprinted at the end of the memoir preceding the edition of his lectures. 4to. London 1809.

a member of the Royal Academy in 1808; and in 1825 he succeeded Fuseli as Professor of Painting. He made a tour in Italy after his appointment, in company with Hilton, to enable him the better to discharge the duties of his office. He composed in all ten lectures, which he published in a collected form after his resignation of his professorship in 1832.* He was the author also of several articles on Painting in Rees' Cyclopædia. He died at his house in George-street, Hanover-square, April 20th, 1845.†

No. **183**. Portrait of Sir David Wilkie. Half-length, life size.

Engraved by F. Holl. On canvas, 3 ft. 3 in. *h.* by 2 ft. 2 in. *w.* Painted in 1829, when Sir David was 44 years of age. Presented by the painter in 1841.

No. **339**. Wood Nymph, a study. A nymph with bared shoulders reclining by the side of a small brook. Half figure, life-size.

Engraved by T. Stevenson. On canvas, 2 ft. 3 in. *h.* by 2 ft. 11 in. *w.* Vernon Collection.

PICKERSGILL.

Henry William Pickersgill, R.A. This distinguished English portrait painter was born in 1782, in Spitalfields, London. His father was a silk manufacturer. The son, having a strong love of painting, became a student of the Royal Academy, and as early as 1806 was a contributor to its exhibitions. He was elected an associate in 1822, and an academician in 1826.

Pickersgill's contributions to the Academy exhibitions were chiefly portraits, but in the early part of his career he exhibited a few landscapes, and later in life several fancy subjects—as in 1848, "The Old Oak Chest."

* *Lectures on the History and Principles of Painting.* 8vo. London 1833.

† See the *Athenæum* for 1845. There is a list of the painter's principal works in a notice respecting him in the *Supplement to the Penny Cyclopædia*, reprinted in the *English Cyclopædia.*

Among his earlier portraits were several actors; and during his long practice he painted a large proportion of the eminent persons of his time. In 1825 he exhibited a portrait of Miss L. E. Landon. He painted also Earl Cornwallis, the Duke of Wellington, Lord Hill, General Sir Charles Napier, Lords Eldon, Lyndhurst, and Brougham, Jeremy Bentham, Baron Humboldt, William Wordsworth, Charles Kemble, Henry Hallam, Lord Lytton, George Stephenson, Michael Faraday, Sir R. Murchison, and many others.

Pickersgill was elected librarian of the Academy in 1856; and he placed himself on the list of Honorary Retired Academicians in 1872. He was a very large contributor to the Academy, having exhibited 363 pictures in sixty-four years, from 1806 to 1872 inclusive; his name being absent from the catalogue only three times during that long interval. He died at his house in London on the 21st of April 1875.

No. **416**. Portrait of Robert Vernon, the founder of the Vernon collection of Pictures, which was presented by him to the nation, Dec. the 22nd, 1847. Seated, half-length, life-size; he holds on his knees a pet spaniel. Mr. Vernon died on the 22nd of May, 1849, and is buried in the church of Ardington, Berkshire, where his country seat is situated.

Engraved by W. H. Mote. On canvas, 4 ft. 8 in. *h.* by 3 ft. 8 in. *w.*

Painted in 1846. Vernon Collection.

No. **417**. A Syrian Maid, contemplating flowers. Half-length, life-size.

"Her dark eye gazes on the flowers
She once had culled in Syria's vales,
Wand'ring amidst its lovely bowers
At eve to list to childhood's tales.
But now within the harem's wall
A truer charm and fonder spell,
Than gorgeous gems or gilded hall,
Within those simple flow'rets dwell."

Engraved by S. Sangster. On canvas, 2 ft, 11 in. *h.* by 2 ft. 3½ in. *w.*

Exhibited at the Royal Academy in 1837. Vernon Collection.

No. **791**. The Nun, half-length, life-size.

On canvas, 2 ft. 11 in. *h.* by 2 ft. 3 in. *w.*
Presented by the painter in 1868.

FREDERICK RICHARD PICKERSGILL, R.A.

No. **445**. Amoret, Aemylia, and Prince Arthur, in the Cottage of Sclaunder (Slander).

"Then all that evening, welcomed with cold
And chearelesse hunger, they together spent;
Yet found no fault, but that the hag did scold
And rayle at them with grudgefull discontent,
For lodging there without her owne consent:
Yet they endured all with patience milde,
And unto rest themselves all onely lent,
Regardlesse of that queane so base and wilde
To be unjustly blamed and bitterly revilde."

Spenser, *Faerie Queene*, viii. 28.

Engraved by G. A. Periam. On canvas, 1 ft. 11 in. *h.* by 2 ft. 10½ in. *w.*
Exhibited at the Royal Academy in 1845. Vernon Collection.

CHARLES POUSSIN, FRENCH SCHOOL.

No. **810.** Pardon Day, in Brittany. This represents a fête held in honour of *Nôtre Dame de Bon Secours* of Guingamp, in Brittany, on the 2nd of July in every year. Pope Paul V., in 1619, granted a plenary indulgence to all those who truly confessed and communicated, who should visit the said church on that day. Hence great crowds frequent this festival of the Roman Church. Meyerbeer's opera of Dinorah or the Pilgrimage of Ploërmel refers to a similar festival.* The numerous pilgrims are assembled in an open wood, variously occupied, and exhibiting many interesting examples of local costume. Signed *Charles Poussin*, 1851.

On canvas, 4 ft. 10 in. *h.* by 10 ft. 9 in. *w.*

Painted in 1851. Presented to the National Gallery by Mr. R. E. Lofft, in 1870.

* A correspondent of the "Standard" newspaper, who attended this fête in 1870, has described it and published a translation of the Pope's *bull* granting the indulgences, in the paper of July 5th.

RICHARD REDGRAVE, R.A.

No. **428.** COUNTRY COUSINS, an interior with two ladies and a gentleman at breakfast; three cousins from the country are introduced, but the unwelcome intruders are mere objects of curiosity to their town relatives.

Engraved by H. C. SHENTON. On canvas, 2 ft. 8½ in. *h.* by 3 ft. 6¼ in. *w.*

Exhibited at the Royal Academy in 1848. VERNON COLLECTION.

REYNOLDS.

SIR JOSHUA REYNOLDS, P.R.A., was born at Plympton in Devonshire, July 16, 1723; his father, the Rev. Samuel Reynolds, was master of the grammar-school of Plympton. Sir Joshua was intended originally for the medical profession, but he evinced very early a taste for art; and the perusal of Richardson's treatise on painting decided him to become a painter. He was accordingly, in 1741, placed with Hudson, an eminent portrait painter in London; he remained, however, with Hudson only two years, and then set up as a portrait painter at Plymouth Dock, now Devonport. In 1746 he took apartments in St. Martin's Lane, and commenced practice in London. In 1749, he accompanied Commodore (afterwards Lord) Keppel, in the "Centurion," to the Mediterranean. After spending about three years in Italy, he returned at the end of the year 1752, by way of Paris, to England. He settled in London, and soon became the most distinguished portrait-painter in the capital. In 1768, he was unanimously elected president of the then newly-established Royal Academy of Arts in London, and was knighted by George III. on the occasion.* He succeeded Allan Ramsay as principal painter in ordinary to the king in 1784. He died at his house in Leicester Square, February 23, 1792, and was buried with great pomp in St. Paul's Cathedral. He exhibited altogether 245 works at the Royal Academy, sending in 1788 eighteen pictures; his contributions amounted on an average to eleven annually.†

* The Royal Academy was opened on January 1, 1769, and Sir Joshua Reynolds delivered an appropriate discourse in commemoration of the event.

† Northcote's *Life of Sir Joshua Reynolds*, 2 vols., 8vo., London, 1819. Sir Joshua read in all fifteen discourses in the Royal Academy. His literary productions, besides these discourses, are:—three contributions to the Idler

No. **78.** The Holy Family. Joseph and the Virgin holding the infant Christ, are seated by the side of a stone pedestal or monument; before them stands the little St. John with the Standard of the Lamb: a landscape in the background.

Engraved by W. Sharp in 1792; and on a small scale by G. Presbury in Jones's *National Gallery*. On canvas, 6 ft. 5 in. *h.* by 4 ft. 9½ in. *w.*

Painted for Mr. Macklin, who sold it afterwards to Lord Gwydyr; at the sale of that nobleman's pictures it was purchased by the Directors of the British Institution, and by them presented to the National Gallery, in 1828.

No. **79.** The Graces decorating a terminal Figure of Hymen. The "Graces" are portraits of the three daughters of Sir William Montgomery; to the right the Marchioness Townsend, in the centre the Hon. Mrs. Gardener, mother of Lord Blessington, and to the left the Hon. Mrs. Beresford.

Engraved by J. Watson. On canvas, 7 ft. 8 in. *h.* by 9 ft. 6 in. *w.*

Exhibited at the Royal Academy in 1774, as "Three Ladies adorning a Term of Hymen." Bequeathed in 1837, by the then Earl of Blessington.

No. **106.** A Man's Head, in profile.

Engraved by S. Reynolds; and by J. Rogers for Jones's *National Gallery*. On canvas, 1 ft. 11 in. *h.* by 1 ft. 6 in. *w.* Under Glass.

This is a study from the head of a person (White, a paviour) who served Sir Joshua as a model for Count Ugolino, in the celebrated picture, by him, of the Count and his sons, exhibited at the Royal Academy in 1773, now in the collection at Knole, in Kent. Presented to the nation, in 1826, by Sir George Beaumont, Bart.

No. **107.** The Banished Lord; a head.

Engraved by J. R. Smith; by G. T. Doo, R.A., for the *Associated Engravers;* and by J. Jenkins for Jones's *National Gallery*. On canvas, 2 ft. 6. in *h.* by 2 ft. 1 in. *w.* Under Glass.

Presented in 1826, by the Rev. William Long.

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some notes to Mason's translation of Du Fresnoy's "Art of Painting;" a few notes for Dr. Johnson's edition of Shakspeare; and his notes on his tour through Flanders and Holland in 1781. Several complete editions of his works have been published. Sir Joshua's pictures are extremely numerous; the prints after them amount to about 700.

No. **111**. Portrait of Lord Heathfield, with the key of the fortress of Gibraltar in his hand.* The background is a view of the rock, with the smoke of artillery, in allusion to the celebrated defence of 1779-83, of which Lord Heathfield, then Lieutenant-General Elliott, was the hero. The French and Spanish besieging forces, at this memorable siege, consisted of an army of 40,000 men, and a fleet of 47 sail of the line, besides smaller vessels.†

"The gallant defender of Gibraltar" died at Kalkofen, his seat, near Aix-la-Chapelle, July 6, 1790, in the seventy-third year of his age. Three-quarter length, life size.

Engraved by Earlom in 1788; by G. T. Doo, R.A., for the *Associated Engravers;* and by R. Page for Jones's *National Gallery*. On canvas, 4 ft. 8 in. *h.* by 3 ft. 8 in. *w.* Under glass.

This picture was painted in 1787 for Alderman Boydell.

"This," says Mr. Ottley,‡ "is in all respects one of the finest and most strikingly characteristic portraits Sir Joshua ever painted." "The intrepid veteran, firmly grasping in his hand the key of the fortress, stands like the rock of which he was the defender." Barry spoke in the highest terms of the introduction of the key of the fortress into the General's hand, "than which he says, "imagination cannot conceive anything more ingenious and heroically characteristic."§ Formerly in the Angerstein collection, with which it was purchased by Parliament in 1824.

No. **128**. Portrait of Rt. Hon. Wm. Windham, Secretary at War, during Mr. Fox's administration. Bust.

Engraved by J. Jones. On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.* Under glass.

Bequeathed by G. J. Cholmondely, Esq., in 1831.

No. **143**. Portrait of Lord Ligonier on Horseback.

This distinguished officer commanded a division of the army under George II. at the Battle of Dettingen; he was afterwards created a Field-Marshal, and held the offices of Commander-in-Chief and Master General of the Ordnance. He died at an advanced age in 1770.

Engraved by E. Fisher; and by S. Reynolds. On canvas, 9 ft. 2 in. *h.* by 7 ft. 10 in. *w.*

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* The arms of Gibraltar are a Castle with a Key hanging to the gate, in allusion to the Rock as the Key to the Mediterranean.

† See Captain Drinkwater's *Siege of Gibraltar.*

‡ *Descriptive Catalogue, &c.*

§ See the Note to his Lecture on Colouring.

This picture is one of Sir Joshua's earlier works; it was painted about 1760, and formed part of the first collection of the works of the British Artists, exhibited at Spring Gardens, in 1761. Presented by King William IV., in 1836.

No. **162**. THE INFANT SAMUEL, kneeling, at prayer.

Engraved by J. Dean, J. Lucas, and others. On canvas, 2 ft. 10 in. *h.* by 2 ft. 3½ in. *w.* Under glass.

This picture, apparently exhibited at the Royal Academy in 1776, was repeated several times by Sir Joshua; there is a duplicate of it in the Dulwich Gallery. The Rev. Mr. Long's was exhibited at the British Institution in 1813. Bequeathed by Lord Farnborough, in 1838.

No. **182**. HEADS OF ANGELS. Studies from Frances Isabella, the daughter of Lord William Gordon.

Engraved by Simon; and by S. Reynolds. On canvas, 2ft. 6 in. *h.* by 2 ft. 1 in. *w.* Under glass.

Exhibited at the Royal Academy in 1787. Presented to the National Gallery by Lady William Gordon, in 1841.

No. **185**. PORTRAIT OF SIR WILLIAM HAMILTON, KNT. British Envoy at the Court of Naples from 1764 until 1800. He died in England at an advanced age in 1803. Full-length; seated.

Engraved by H. Hudson. On canvas, 8 ft. 6 in. *h.* by 5 ft. 11 in. *w.*

The property of the British Museum, and deposited by the trustees of that Institution in the National Gallery, in 1843. Sir Joshua received one hundred guineas for this picture in 1784.

No. **305**. PORTRAIT OF SIR ABRAHAM HUME, BART. F.R.S. An intimate friend of the painter; he died in his 90th year, March the 24th, 1838. Bust, life-size.

Engraved by C. H. Hodges, by W. Sharp, and by G Stoddart. On canvas, oval, 2 ft. 3½ in. *h.* by 1 ft. 9¾ in. *w.*

Painted about 1780. VERNON COLLECTION.

No. **306**. PORTRAIT OF HIMSELF. Bust, life-size.

Engraved by T. W. Hunt. On canvas, 2 ft. 5 in. *h.* by 2 ft. *w.*

Painted for Mrs. Thrale. VERNON COLLECTION.

No. **307**. THE AGE OF INNOCENCE. A child seated on the grass with her hands crossed.

Engraved by J. Grozier, by Ch. Turner, A.R.A., and by F. Joubert. On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.* Under glass.

Bought at the sale of Mr. Harman's pictures. VERNON COLLECTION.

No. **681.** PORTRAIT OF AN OFFICER, CAPTAIN ORME, full length, standing, leaning on his horse.

On canvas, 7 ft. 9 in. *h.* by 4 ft. 9½ in. *w.*

Painted for the Earl of Inchiquin, and exhibited at Spring Gardens in 1761. Sir Joshua received one hundred guineas, a second payment, for this picture in December 1777.* Purchased at the sale of Mr. R. Williams's pictures in 1862.

No. **754.** PORTRAITS OF TWO GENTLEMEN. He on the spectator's left is the Rev. George Huddesford, Vicar of Loxley, Warwickshire; the other is Mr. John Codrington Warwick Bampfylde. They are looking at some prints; the latter gentleman holds a violin in his right hand. Mr. Huddesford was in his youth a painter, and a pupil of Sir Joshua's; he was also a poet and satirist; he died in 1809. Mr. Bampfylde, likewise a poet, died about the year 1796.†

On canvas, 4 ft. 1 in. *h.* by 3 ft. 4 in. *w.* Engraved by A. Sanders, for Graves' *Works of Sir Joshua Reynolds.*

Painted in 1778–9. Presented in 1866 by Mrs. Plenge, in the name of her mother, Mrs. Martha Beaumont.

No. **885.** THE SNAKE IN THE GRASS, or Love unbinding the zone of Beauty. A girl seated on a bank is sporting with Cupid, who has seized both ends of her sash, and is untying it: on the grass by her side is seen the head of a snake. In the background a red curtain. Life size, three-quarter length.

On canvas, 4 ft. 1 in. *h.* by 3 ft. 3 in. *w.* Engraved by J. R. Smith in 1787, and by S. W. Reynolds.

Painted for Lord Carysfort. In the Copy of Sir Joshua's Account Book published by Mr. Cotton, at p. 86 is this entry—"June 14, 1788. Lord Carysfort, for the Nymph to be sent to Prince Potemkin. 105*l.*"

There is a duplicate of this composition in the Soane Museum, and another in Baron Rothschild's collection. Purchased with the Peel pictures in 1871.

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* See Cotton's *Sir Joshua Reynolds' Notes, &c.* London, 8vo. 1859.

† *Works of Sir Joshua Reynolds, with short biographical notices, by R. E. Graves, B.A., of the British Museum.* Folio. 1866.

No. **886.** ADMIRAL KEPPEL, in a claret coloured suit, his right hand resting on his sheathed sword, his left on his hip. A view of the sea in the background. Life size three-quarter length.

On canvas, 4 ft. 1 in. *h.* by 3 ft. 3 in. *w.*

Painted in 1780. Sir Joshua executed several portraits of this officer, some of which have been engraved.

Formerly in the collection of Mr. Wright, sold in 1845. Purchased with the Peel pictures in 1871.

No. **887.** DR. SAMUEL JOHNSON, in powdered wig and brown suit; nearly full-face, and showing his left hand. Bust, life size.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. 1 in. *w.* Engraved by W. Doughty in 1784, and by others.

This portrait was painted for Mr. Thrale; it was subsequently in Watson Taylor's collection. Purchased with the Peel pictures in 1871.

No. **888.** JAMES BOSWELL, the biographer of Johnson; in the background a red curtain. Bust, life size.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ½ in. *w.* Engraved by J. Jones in 1786.

Purchased with the Peel pictures in 1871.

No. **889.** HIS OWN PORTRAIT, in a brown suit; a nearly full face, looking over his right shoulder. Bust, life size.

On canvas, 2 ft. 5 in. *h.* by 2 ft. *w.* Engraved by S. W. Reynolds in 1823.

Formerly in Mr. Lake's collection. Purchased with the Peel pictures in 1871.

No. **890.** GEORGE IV. AS PRINCE OF WALES, with star and ribbon of the garter; three-quarter face, turned to the left. Bust, life size.

On wood, 2 ft. 5 in. *h.* by 2 ft. *w.* Engraved by C. Hodges.

Purchased with the Peel pictures in 1871.

No. **891.** PORTRAIT OF A LADY, in a low russet dress, showing the left profile; the head and arm of a child seen resting on her right shoulder. Bust, life size.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ½ in. *w.*

A duplicate of this, known as the Hon. Mrs. Musters and Son, is at Colwick Hall, Nottinghamshire, the residence of the Musters

family. The same portrait, without the child, was engraved by S. W. Reynolds in 1825, from a picture at Holland House, as Mrs. C. J. Fox. The names of Mr. and Mrs. Musters occur in Sir Joshua's Account Book, noticed above.

Purchased with the Peel pictures in 1871.

No. **892.** ROBINETTA. A girl with a robin settled on her right shoulder, seated, resting her left arm on its cage. Said to be a study of the Hon. Mrs. Tollemache. Half-length, nearly life size.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ½ in. *w.*

A somewhat similar picture to this, but without the cage, belonging to Lord Lonsdale, was engraved by J. Jones in 1787, and since by S. W. Reynolds.

Purchased with the Peel pictures in 1871.

RIPPINGILLE.

EDWARD VILLIERS RIPPINGILLE was born at King's Lynn, in Norfolk, in 1798. He was self-taught; first established himself at Bristol; and was an exhibitor at the Royal Academy as early as 1819, when his picture of "The Post Office" attracted the notice of the public. The next year he exhibited a portrait of Bird, the Academician, painted in 1817. But his pictures were generally of the class known as *genre*, as "A Recruiting Party;" "The Funeral Procession of W. Canynge," from *Chatterton;* "Going to the Fair;" "The Spendthrift perplexed;" "Italian Brigands visiting a Wine-grower during the Vintage;" &c. He visited France, Italy, and the East; delivered lectures on art, and was the author of some literary contributions to the periodical press. He died suddenly, at a railway station, near Birmingham, on the 22d of April 1859.

No. **454.** STUDY OF A FEMALE HEAD.

Engraved by T. W. Hunt. On canvas, 2 ft. 3 in. *h.* by 1 ft. 11 in. *w.* VERNON COLLECTION.

No. **455.** A CAPUCHIN FRIAR. A study made at Calais; a head, profile.

Engraved by J. C. Armytage. On canvas, 2 ft. 3 in. *h.* by 1 ft. 11 in. *w.* VERNON COLLECTION.

ROBERTS.

David Roberts, R.A., was born at Stockbridge near Edinburgh, October the 24th, 1796, and was apprenticed to a house painter and decorator in the Scotch capital. At the expiration, however, of his apprenticeship, he devoted himself at once to scene painting; and obtained employment in 1816 at the Edinburgh circus, at 25*s.* a week; he was afterwards engaged for the Glasgow theatre. He was not a student of the Trustees' Academy, though he attended it a few days.

In 1822 Roberts came to London, and was engaged a a scene painter at Drury Lane Theatre, where later Mr. Stanfield became his fellow-labourer in the same department. His very great success as a scene painter led Roberts to try his fortune in the more delicate province of architectural painting in oil, and in this branch of his art also he soon demonstrated extraordinary capacity, and was not long in acquiring a public recognition of his powers. He appeared first as an exhibitor at the Royal Academy in 1826, with a view of "Rouen Cathedral;" he exhibited also at the British Institution, and more frequently with the Society of British Artists at Suffolk Street; he was one of the original members and a vice-president of that society, but had to leave it eventually in order to qualify himself for membership of the Royal Academy.

In 1832–33 Roberts made a tour in Spain, which visit was the source during many years of some of his most charming sketches * and most valuable pictures. In 1835 he exhibited at the Royal Academy a large exterior view of "The Cathedral of Burgos," and painted the small interior of the same cathedral, which is now in this collection.

Roberts made many journeys on the Continent of Europe, and in 1838–39 undertook an arduous and extensive tour in the East, which, like his Spanish journeys, was thenceforth the constant source of pictures, including some of his finest works. A more immediate

* A drawing of "The Great Square of Tetuan," made by Roberts in 1833, was sold to Mr. Bicknell, of Herne Hill, for twenty guineas; and was afterwards purchased by the Marquis of Hertford, at Mr. Bicknell's sale in 1863, for 430*l.* 10*s.*

result was a noble series of published sketches which has spread the painter's reputation even to the East.*

Among the most remarkable pictures, the result of this Eastern tour, are "The Ruins of Baalbec, Mount Lebanon in the Distance," exhibited at the Academy in 1841, and "Jerusalem from the South-east, the Mount of Olives," exhibited in 1845.

From 1835 until his death, Roberts's name was but once, in 1839, absent from the Royal Academy catalogues; he contributed altogether 99 pictures, somewhat more than one third of his works in oil, to the Royal Academy exhibitions. He painted altogether about 260 oil pictures; for the first sold, he received 50 shillings, for the last 525 pounds. He was elected an Associate of the Academy in 1838, while in the East, and became a full member in 1841, having earned this dignity by his Spanish pictures chiefly. He died in London of apoplexy, on the evening of the 25th of November, 1864, in his sixty-ninth year.

Though Roberts did not attain to a great age, he yet lived long enough to see his early pictures sold at auctions, for ten, and even twenty, times the amount of the original price fixed by himself. His pictures are nearly exclusively architectural, but the purely landscape and figure portions of them have generally an admirable effect also. They are too numerous to admit of mention of even of a selection of them in a notice of this description. Among the most interesting are some of the very last—those illustrating the more conspicuous architectural monuments of this metropolis. As remarkable exceptions to his ordinary subjects may be instanced "The Destruction of Jerusalem by the Romans under Titus, in the year 71;" exhibited at the Academy in 1849 (published in chromo-lithography, by Louis Haghe); and the large and magnificent sunset view of Rome from the convent of Sant' Onofrio, in the exhibition of 1855, and now permanently placed in the Edinburgh gallery, to which it was presented

* These sketches were exhibited in a room in Regent Street in 1840, and were published, on a large scale by Alderman Moon in 1842 and following years, under the title—*The Holy Land, Syria, Idumea, Arabia, Egypt, and Nubia*; the lithographs drawn by Louis Haghe, and the letter press of the "Holy Land" by Dr. Croly; 123 plates in three volumes folio. Egypt and Nubia, with descriptions by Mr. Brockedon, constitute a separate work; both were published plain and coloured by hand in imitation of the sketches.

by the painter. Many of Roberts's foreign sketches have been published in "The Landscape Annual," and other similar publications of the same period; he received 15*l.* each for the original drawings.* The sale of his remaining sketches and drawings, at Christie's, in June 1865, realized the large amount of 16,450*l.*

No. **400**. INTERIOR OF THE CATHEDRAL AT BURGOS, NORTH TRANSEPT. The rich gothic cathedral of Burgos, the capital of Old Castile, was commenced by Ferdinand III. early in the 13th century, but was not completed until some centuries later; the magnificent flight of steps to the left, leading into the cathedral from the upper town, belongs to the period of the Renaissance, and was executed in the 16th century.

Engraved by E. Challis. On wood, 1 ft. 8½ in. *h.* by 11½ in. *w.*

Painted in 1835. VERNON COLLECTION.

No. **401**. CHANCEL OF THE COLLEGIATE CHURCH OF ST. PAUL, AT ANTWERP. The church, as it at present exists, is a work of the 17th century. The original church, which was attached to a Dominican convent, was destroyed in 1547. The marble altar is by Pieter Verbrugghen, the younger: the altar piece, by Cornelis Cels, was painted in Rome, in 1807.

* The following notes from Mr. Henry Bicknell's catalogue of his father's sale in 1863, that is in the painter's lifetime, relating to seven pictures, by Roberts, afford interesting materials for the statistics of *prices*. In the first column are the sums received by the painter, in the second are the amounts realized for the purchaser's estate at the sale:—

	£	s.	d.	£	s.	d.
1. The Ruins of Baalbec; the Portico of the Lesser Temple of the Sun (1840)	250	0	0	787	10	0
2. Interior of Church of San Miguel, Spain (1841)	105	0	0	598	10	0
3. Tyre	150	0	0	367	10	0
4. Sidon	150	3	0	378	0	0
5. A Street in Cairo	50	0	0	530	5	0
6. Melrose Abbey (1844)	40	0	0	273	0	0
7. Interior of St. Gomar, Lierre, Belgium (1850)	300	0	0	1,438	10	0
Totals	£1,045	0	0	£4,373	5	0

Engraved by E. Challis. On canvas, 4 ft. 8 in. *h.* by 3 ft. 8 in. *w.*

Painted in 1848 for Robert Vernon, Esq. VERNON COLLECTION.

ROMNEY.

GEORGE ROMNEY, historical and portrait painter, was born at Dalton, in Lancashire, December the 15th, 1734. His father was a cabinet-maker of that town, and brought Romney up to his own business; but the son having shown a decided ability for drawing, the father was induced to place him, at the age of nineteen, with a portrait painter, of the name of Steele, then established at Kendal.

In 1756 Romney married, and in the following year commenced painting on his own account. His first production, a hand holding a letter for the post office window at Kendal, remained there for many years. For five years Romney practised at Kendal portrait and fancy subjects; and ultimately with such success, that in 1762 he ventured to try his fortunes in the capital. In London he rose rapidly to fame and fortune: and in 1773 he visited Italy; he returned to London in 1775, and took a house in Cavendish Square. From this time he divided the patronage of the great and wealthy with Reynolds and Gainsborough; but his wife and family were never called to share his success; they remained at Kendal, and during thirty-seven years he paid only two visits to the north. In 1799, however, he broke up his establishment at Hampstead, where he had latterly resided, retired to his native country, and rejoined his family, at Kendal. He died at Kendal, November 15th, 1802, and was buried at his birthplace, Dalton.

Romney's finished pictures are chiefly portraits; of his poetic works, several designs and cartoons are preserved at the Fitzwilliam Museum, Cambridge, and the Royal Institution, Liverpool. He never sent any works to the exhibitions of the Royal Academy, and therefore could not be elected a member of that institution. Flaxman, writing of the style of Romney, says,—"His compositions, like those of the ancient pictures and basso-relievos, told their story by a single group of figures in the front; whilst the background is made the simplest possible, rejecting all unnecessary episode and trivial ornament, either of secondary groups or architectural subdivision. In his compositions the beholder

was forcibly struck by the sentiment at the first glance; the gradations and varieties of which he traced through several characters, all conceived in an elevated spirit of dignity and beauty, with a lively expression of nature in all the parts. His heads were various; the male were decided and grand, the female lovely; his figures resembled the antique; the limbs were elegant and finely formed; his drapery was well understood. Few artists since the fifteenth century have been able to do so much in so many different branches."*

No. **312**. Study of Lady Hamilton as a Bacchante. Bust, life size. Emma Lyon, afterwards Lady Hamilton, celebrated for her beauty, was the second wife of Sir William Hamilton, many years British ambassador at the Court of Naples. She was married in 1791, and died in extreme poverty at Calais in 1816.

Engraved by C. Hall. On canvas, 1 ft. 7½ in. *h.* by 1 ft. 3¾ in. *w.*

Painted about 1786. Vernon Collection.

SCOTT.

Samuel Scott, the best marine painter of his time in England, was born early in the eighteenth century. Walpole says of him, "If he was but second to Vandevelde in sea pieces, he excelled him in variety, and often introduced buildings in his pictures with consummate skill. His views of London bridge, of the quay at the Custom House, and others, were equal to his marines, and his figures were judiciously chosen and admirably painted; nor were his washed drawings inferior to his finished pictures."

Scott, says Dallaway, "may be styled the father of the modern school of painting in water colours." He died of the gout, October the 12th, 1772.†

No. **313**. Old London Bridge, 1745. This bridge, of which the last remnant was removed in 1832, was commenced by Peter of Colechurch in 1176, and occupied

* *Life of Romney*, by Hayley, 4to. 1809, for which Flaxman wrote the character of the painter's works. There is also a *Memoir* of him by his son, the Rev. John Romney, and a Notice in Allan Cunningham's *Lives of British Painters, &c.*, Vol. V., and in the *Penny Cyclopædia*.

† Walpole, *Anecdotes of Painting in England, &c.*, p. 709. Ed. Wornum.

thirty-three years in building. The houses as seen in the picture were built after the great fire in 1666, and they were all removed between the years 1754 and 1761. The view is seen from the Surrey side.*

Engraved by J. B. Allen. On canvas, 11¼ in. *h.* by 1 ft. 9½ in. *w.* VERNON COLLECTION.

No. **314.** OLD WESTMINSTER BRIDGE. This bridge was built by Charles Labelye, a Swiss, at the cost of 390,000*l.*: it was commenced in 1739, and opened to the public in 1750. The first stone was laid by Henry, Earl of Pembroke.

Engraved by J. B. Allen. On canvas, 11¼ in. *h.* by 1 ft. 9½ *w.*

A companion picture to the view of London Bridge, No. 313, and said to have been painted in the same year; the bridge was, however, not then completed. VERNON COLLECTION.

SEDDON.

THOMAS SEDDON was born in London, in the parish of St. Botolph, Aldersgate, on the 28th of August 1821. He was brought up by his father, the eminent cabinet-maker, to his own business, but he followed more especially that department to which his natural disposition led him, namely, the making of designs for furniture. In his capacity of designer he gained the silver medal of the Society of Arts in 1848. In 1850 he was mainly instrumental in founding the "North London School of Drawing and Modelling" in Camden Town, now incorporated in the Government system of Schools of Art; and he was for some time a zealous teacher at that school.

In 1851 Seddon finally adopted painting as his profession. His first important picture, "Penelope at her Web," appeared in the Royal Academy exhibition of 1852; but he subsequently devoted himself exclusively to the department of landscape.

In 1853 he accompanied Mr. Holman Hunt to the East, whence he returned in 1854, with two finished pictures, the "Pyramids of Ghizeh," and the "Jerusalem" now in this collection, besides many careful sketches of eastern life and localities, which were all exhibited together, after his death, in the large room of the Society of Arts, in the spring of

* Thompson, *Chronicles of Old London Bridge.*

1857. He died at Cairo, November the 23d, 1856, having set out on a second journey to the East in October of that year.*

No. **563**. Jerusalem and the Valley of Jehoshaphat, from the Hill of Evil Counsel. On the left are seen the modern walls of Jerusalem, and the mosque of El Aksa on mount Moriah, assumed to be on the site of the ancient Temple; to the right, the Mount of Olives and the village of Siloam. The sleeping figure under the pomegranate tree represents the painter's Syrian servant reposing during the heat of the day.†

On canvas, 2 ft. 1 in *h.* by 2 ft. 8 in *w.* Under glass.

Painted on the spot in 1854; the painter was occupied five months in its execution. Presented by an association of Gentlemen in 1857.

SHEE.

Sir Martin Archer Shee, P.R.A., was born in Dublin, December 23rd, 1770. He studied painting in the school of the Royal Dublin Society, and first practised as a portrait painter in his native place; in 1788, at the early age of seventeen, he removed to London, where through Burke he procured an introduction to Sir Joshua Reynolds, by whose advice he became a student of the Royal Academy.

Sir Martin met with early success as a portrait painter: in 1796 he married; in 1798 he was elected an associate of the Academy; in 1800 he became academician, and at the death of Sir Thomas Lawrence, in 1830, he was elected to succeed him in the office of President of the Academy. He died at Brighton, August the 19th, 1850, in the eightieth year of his age.‡

Sir Martin Shee's practice of his profession was almost exclusively limited to portraiture; a scene from the Tempest, and some poetical subjects, being among the exceptions. He exhibited altogether 322 works at the Academy. He devoted some of his time to literature; in 1805 he published "Rhymes on Art;" in 1809, a poem entitled "Elements

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* *Society of Arts Journal*, June 1857.

† This unfortunate youth was, shortly after Mr. Seddon's visit, poisoned by his stepmother; he having succeeded in gaining the affections of a girl his stepmother intended to marry to her own son.

‡ *The Art Journal*, 1849 and 1850.

of Art;" in 1824, "Alasco," a tragedy; and in 1828, "Old-court," a novel.

No. **367**. The Infant Bacchus, a naked boy lying upon his back, with one leg resting on an empty vase, and holding up with his right hand a bunch of dark grapes. Life size.

Engraved by T. Vernon. On canvas, 2 ft. 3½ in. *h.* by 2 ft. 11½ in. *w.* Vernon Collection.

No. **368**. Portrait of Thomas Morton, Dramatist. Morton was one of the most popular writers for the stage during the early part of this century; his plays, chiefly comedies, are numerous, ranging over a period of nearly forty years, from 1792 to 1828. He died March the 28th, 1838, in his 74th year. Bust, life size.

Engraved by T. W. Hunt. On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.* Vernon Collection.

No. **677**. Portrait of Lewis as the Marquis in the "Midnight Hour." Full-length, life-size.

William Thomas Lewis the comedian, known as gentleman Lewis, was born at Ormskirk near Liverpool on the 4th of March 1747 or 48, and died on the 13th of January 1811. He was buried in Christ Church, Liverpool.

On canvas, 7 ft. 9 in. *h.* by 4 ft. 9 in. *w.*

Painted in 1791, and exhibited at the Royal Academy in the following year. Bequeathed, with a sum of money, by the actor's youngest son, Thomas Denison Lewis, who died in 1849, aged sixty-three. Received in 1863.

SIMPSON.

John Simpson was born in London in 1782, and early acquired reputation as a portrait painter. He exhibited many pictures at the Royal Academy from 1809 to 1845 inclusive, and during the latter years of the life of Sir Thomas Lawrence was employed as that master's principal assistant. Several portraits of distinguished persons left incomplete by Sir Thomas were finished by Simpson. He painted the picture of the Duke of Brunswick in the Waterloo Gallery, for William IV. He also

painted that king himself several times. In 1834 Simpson went to Lisbon, where he was appointed Portrait Painter in Ordinary to the Queen Donna Maria II., and while there he had the honour of sittings from Her Majesty, and several of her court. In the Royal Academy exhibition of 1835 he had portraits of Donna Maria II., the Duke of Palmella, Admiral Sir Charles Napier, Brigadier-General Bacon, and Lord Howard de Walden. He lived many years in Carlisle House, Soho, where he died in 1847.

No. **382** HEAD OF A NEGRO. Life size.*

Engraved by W. Hulland. On canvas, circular, 1 ft. 10 in. in diameter. VERNON COLLECTION.

HENRY SINGLETON.

HENRY SINGLETON was born in London in 1766; his father having died while he was still an infant, he was brought up by his uncle William Singleton, who was a miniature painter.

In 1788 he obtained the gold medal of the Academy for the best picture illustrating Dryden's "Ode on Alexander's Feast." Singleton painted portrait and history, and was a large contributor to the Royal Academy Exhibitions, from 1784 to 1839, both inclusive. Towards the close of his career he was much engaged in illustrating Shakspere, many of which works have been engraved. He executed also some Indian subjects from the war with Tippoo Saib. Singleton died on 15th of September 1839.

No. **1,027.** ARIEL being carried on a bat's back, from Shakspere's "Tempest," scene I. act V.

"Where the bee sucks, there suck I:
In a cowslip bell I lie:
There I couch when owls do cry.
On the bat's back I do fly
After summer merrily;
Merrily, merrily, shall I live now
Under the blossom that hangs on the bough."

On canvas, 3 ft. 3½ in. *h.* by 4 ft. 1½ in. *w.* Bequeathed by the painter in 1840.

* In the early editions of the catalogue this picture was erroneously attributed to William Simson of the Royal Scottish Academy, who died in the same year.

No. **1,028.** Manto and Tiresias. Tiresias was a well known prophet of Thebes in Bœotia, who become blind and was accordingly led about by his daughter Manto. *See* Keightley's *Mythology*.

On canvas, 7 ft. 9 in. *h.* by 4 ft. 3 in. *w.* Bequeathed by the painter in 1840.

SLEAP.

Joseph Axe Sleap, a painter in water-colours, was born in Wapping Street, London, May the 30th, 1808. He died in London on the 16th of October 1859, and was buried in Nunhead Cemetery. His name does not occur in the Royal Academy Catalogues.

No. **676.** A View of Paul's Wharf, Thames. St. Paul's Cathedral in the back-ground.

Drawing in water-colours, circular, 15 in. in diameter. Under glass.

Bequeathed, in 1861, by Mr. Richard Frankum.

SMIRKE.

Robert Smirke, R.A., the principal of the early English *Genre* painters, was born at Wigton, in Cumberland, in 1752, and was originally a painter of coach panels. He came early to London, and was educated as an artist at the Royal Academy, but he was not an exhibitor at that institution till 1786, when he contributed "The Lady Sabrina," from Milton's *Comus*, and "Narcissus." He became a member of the Academy in 1793, but he rarely exhibited there, having contributed only 25 works altogether, between 1786 and 1813 inclusive. He died at his house in Osnaburgh Street, January 5th, 1845, in his 94th year.

Smirke was chiefly employed as a book illustrator. This accounts for the comparative paucity of his pictures. Very many of his designs are engraved. His subjects are generally taken from the English poets, but his favourite authors were Shakspeare and Cervantes; he was a contributor to Boydell's Shakspeare; and his diploma picture

in the Academy is " Don Quixote and Sancho." He was the father of Sir Robert and Mr. Sydney Smirke, architects.

No. **761.** Twelve Illustrations of Don Quixote. All, with one exception, from the series of 48, engraved for Cadell and Davies' edition of the work, in four volumes, quarto. Published in London in 1818.

On wood, 9½ in. *h.* by 8 in. *w.*
Painted in brown and white. Under glass.

1. The Funeral of Chrysostom. Don Quixote, Ch. 14 Part I.
Engraved by J. Heath.

2. Camilla's Artifice.—Chap. 34.
Engraved by A. Raimbach.

3. The Captive's Interview with Zoraida.—Ch. 41.
Engraved by R. Golding.

4. Don Quixote and his Squire mounted on Clavelino.—Ch. 42, Part II.
Engraved by W. Finden.

5. Sancho, as Governor of Barataria.—Ch. 45.
This differs from the design engraved in the published work, by R. Golding.

6. The Duenna Rodriguez solicits the Aid of Don Quixote.—Ch. 48.
Engraved by F. Engleheart.

7. Tereza Panza receiving the Messenger of the Duchess.—Ch. 50.
Engraved by F. Engleheart.

8. Sancho returning from his Government.—Ch. 55.
Engraved by F. Engleheart.

9. The Shepherdesses of the Wood.—Ch. 58.
Engraved by J. Scott.

10. Don Quixote vanquished by the Knight of the Moon.—Ch. 65.
Engraved by F. Engleheart.

11. The Disenchantment of Dulcinea.—Ch. 71.
Engraved by R. Golding.

12. The Death of Don Quixote.—Ch. 74.
Engraved by C. Heath.
Presented in 1867, by Captain Thomas Lambert, and Mrs. Lambert, the painter's granddaughter.

No. **762.** The Order of Knighthood conferred on Don Quixote by the Innkeeper.—Ch. 3. Part I.
On canvas, 1 ft. 9½ in. *h.* by 18 in. *w.*
Engraved by A. Raimbach.
Presented in 1867, by Captain Thomas Lambert, and Mrs. Lambert, the painter's granddaughter.

No. **763.** Don Quixote at Home, after the Termination of his second Sally.—Ch. 52, Part I.
On canvas, 1 ft. 9½ in. *h.* by 18 in. *w.* Painted in brown and white.
Engraved by A. Raimbach.
Presented in 1867, by Captain Thomas Lambert, and Mrs. Lambert, the painter's granddaughter.

No. **764.** The Curate and the Barber visit Don Quixote at Home.—Ch. 1, Part II.
On canvas, 1 ft. 9½ in. *h.* by 18 *w.*
Engraved by A. Smith.
Presented by Captain Thomas Lambert, and Mrs. Lambert, the painter's granddaughter.

No. **765.** Mawworm, Dr. Cantwell and Old Lady Lambert. Mawworm standing with upturned eyes, before Lady Lambert, seated; Dr. Cantwell seated behind Lady Lambert. A scene from Bickerstaffe's play of the "Hypocrite," adapted from Colly Cibber's "Non-Juror."

Act II. Scene 1.

Enter *Mawworm.*

Old Lady Lambert. How do you do, Mr. Mawworm?
Mawworm. Thank your ladyship's axing——
I am but deadly poorish indeed; the world and I can't agree.——
I am but a sheep, but my bleatings shall be heard afar off; and that sheep shall become a shepherd: nay, if it be only as it were a shepherd's dog, to bark the stray lambs into the fold.
Old Lady Lambert. He wants method, doctor.
Dr. Cantwell. Yes, madam; but there is the matter, and I despise not the ignorant.

Mawworm. He's a saint——till I went after him, I was little better than the devil; my conscience was tanned with sin, like a piece of neat's leather, and had no more feeling than the sole of my shoe; always a roving after fantastical delights: I used to go every Sunday evening to the THREE HATS at Islington. It's a public-house; mayhap your ladyship may know it: I was a great lover of skittles, too; but now I can't bear them.

Old Lady Lambert. What a blessed reformation!

On canvas, 1 ft. $7\frac{1}{2}$ in. *h.* by 1 ft. $5\frac{1}{2}$ in. *w.*

Presented in 1867, by Captain Thomas Lambert, and Mrs. Lambert, the painter's granddaughter.

STANFIELD.

CLARKSON STANFIELD, R.A., was born at Sunderland, in the county of Durham, in 1793. He commenced life as a sailor, but was still young when he took up painting as a profession. He began his art career as a scene-painter at the Royalty Theatre in Wellclose Square; and in 1824 he became a member of the Society of British Artists. In 1826 he was engaged as scene-painter at Drury Lane Theatre; and in 1827 he exhibited a picture at the British Institution, of "Wreckers off Fort Rouge," by which he added a new renown to his great reputation as a scene-painter. He first appeared as an exhibitor at the Royal Academy in 1829, with a "View near Chalons sur Soane;" which was succeeded in the following year by his fine picture of "Mount St. Michael, Cornwall." In 1831 he exhibited "A Storm," "Strasburg," "Venice," and "A Fisherman of Honfluer." In 1832 he exhibited "The Opening of New London Bridge," and was this year elected an Associate of the Royal Academy: in 1835 he became an Academician. In 1836 he exhibited his "Battle of Trafalgar," painted for the Senior United Service Club; and from that time until his death on the 18th of May 1867, with the single exception of 1839, he continued without intermission to adorn the walls of the Academy with a long and unrivalled series of marine subjects, interspersed occasionally with some important and beautiful works of a more exclusively landscape character.

As examples of the more remarkable works of Stanfield, of both classes, marine and landscape, may be mentioned:—"Castello d'Ischia, from the Mole," 1841; "Isola Bella, Lago Maggiore," 1842; "The Castle of Ischia," 1843; "The Day after the Wreck. A Dutch East Indiaman on Shore in the Ooster Schelde; Zierikzee in the distance," 1844;

"A Dutch Dogger carrying away her Sprit," and "Il Ponte Rotto, Rome," 1846; "French Troops (1796) fording the Margra, Sarzana and the Carrara Mountains in the distance," 1847; "Scene on the Maas, near Dort—market people waiting for the evening tide," 1850; "The Battle of Roveredo, 1796," 1851; "H.M.S. 'The Victory,' with the body of Nelson on board, towed into Gibraltar, 28th of October 1805, seven days after the battle of Trafalgar," 1853; "St. Sebastian, July 1813—British troops taking possession of the heights and convent of St. Bartolomeo," 1855; "The Abandoned," 1856; "Port na Spania, near the Giant's Causeway, Antrim, coast of Ireland," 1857; "The Fortress of Savona," 1858; "A Maltese Xebec on the rocks of Punla Mazzo di Procida—a steam tug and Neapolitan boats rendering assistance. The island and castle of Ischia in the distance," 1859; "Outward Bound," 1860; "Homeward Bound," 1861; and "The Situation of H.M.S. 'The Defence' and her prize 'Il St. Ildefonso,' on the morning following the battle of Trafalgar." Cadiz and Rota in the distance, with many of the captured ships ashore on the coast between Cadiz and Cape Trafalgar, 1863. Altogether Stanfield exhibited 132 pictures on the walls of the Royal Academy, in 38 exhibitions, extending over 39 years.

No. **404**. Entrance to the Zuyder Zee, Texel Island. Dutch shipping. To the right, on the north-eastern extremity of the island, is an old mill. Windy weather.

Engraved by R. Wallis. On canvas, 3ft. $3\frac{1}{2}$ in. *h.* by 4ft. $1\frac{1}{2}$ in. *w.* Exhibited at the Royal Academy in 1844. Vernon Collection.

No. **405**. The Battle of Trafalgar, and the victory of Lord Nelson over the combined French and Spanish fleets, October the 21st, 1805. Sketch for the large picture painted for the Senior United Service Club; exhibited in 1836.

"The picture represents the centre of the combined fleet, at half-past 2 o'clock, about an hour and a half after Lord Nelson received his death wound. The *Victory*, the ship which bore his Lordship's flag, after sustaining a heavy fire from four of the enemy's ships, is in the act of disengaging herself from the *Redoubtable*, a French 74, at that time

lashed alongside the *Temeraire*, a British 98, and at the moment the *Fougueux*, another French 74, became the prize of the latter. On the left of the spectator is Vice-Admiral Collingwood, in the *Royal Sovereign*, with her prize, the *Santa Anna*, totally dismasted, and the other ships of the lee division. On the right of the *Victory* is the *Bucentaur*, a French 80, Admiral Villeneuve's, with her main and mizen masts shot away, and the *Santissima Trinidad*, a Spanish four-decker, both ships unmanageable wrecks."*

Engraved by J. Cousen. On wood, 1 ft. 3½ in. *h.* by 2 ft. 7½ in. *w.*
Painted in 1833. VERNON COLLECTION.

No. **406**. THE LAKE OF COMO.

"——— and now the purple mists
Rise like a curtain; now the sun looks out,
Filling, o'erflowing with his glorious light
This noble amphitheatre of hills;
And now appear as on a phosphor-sea
Numberless barks, from MILAN, from PAVIA;
Some sailing up, some down, and some at rest;
Lading, unlading, at that small port-town
Under the promontory—its tall tower
And long flat roofs, just such as GASPAR drew,
Caught by a sun-beam starting through a cloud,
A quay-like scene, glittering and full of life,
And doubled by reflection."

Rogers's *Italy*.

Engraved by J. Cousen. On wood, 1 ft. 6½ in. *h.* by 2 ft. 6¼ in. *w.*
Painted in 1826. VERNON COLLECTION.

No. **407**. THE CANAL OF THE GIUDECCA, AND CHURCH OF THE JESUITS, VENICE. In the back-ground a distant view of the Alps.

Engraved by J. Cousen. On canvas, 2 ft. *h.* by 2 ft. 11½ in. *w.*
Painted in 1836. VERNON COLLECTION.

STOTHARD.

THOMAS STOTHARD, R.A., was born in Long Acre, London, August the 17th, 1755. His father, kept the "Black Horse" in Long Acre; as Stothard was of a delicate constitution he was sent into Yorkshire, and was put to school at Sutton, his father's native place, near Tadcaster. He was placed afterwards for a short time at a school at Ilford, near London, but

* *Royal Academy Catalogue*, 1836.

in 1770 he lost his father, and as he showed an early disposition for drawing, he was apprenticed by his mother to a designer for figured or brocaded silks, in London; finding, however, little occupation in that department of art, he was led to try the illustration of books, a more congenial occupation, and in this he fully succeeded, and soon found abundant employment.

Stothard's first illustrations of importance were those executed for the *Town and Country Magazine;* Bell's *British Poets;* and the *Novelist's Magazine,* the editor of which, Mr. Harrison, was Stothard's first patron. He was also employed on designs for plate by the firm of Rundell and Bridge. He had from 1778 become a student of the Royal Academy; and was a constant contributor to its exhibitions. About 1784 Stothard married, and in 1793 purchased the house No. 28, Newman Street, in which he resided for the remainder of his life. He was elected an associate of the Academy in 1791, was made a member in 1794, and in 1812 was appointed to succeed Mr. Burch as librarian, an office he held until his death. He died at his house in Newman Street, April the 27th, 1834, in his seventy-ninth year.

Stothard exhibited only ninety-two works at the Academy, but his designs are said to amount to as many as 5,000 in number, of which more than 3,000 have been engraved, in various publications: there is a large collection of these prints in the British Museum. Among his last productions of this class were his designs for Rogers's Italy and other poems, as companions to the landscape illustrations by Turner, for those works. One of the most popular though not the best of Stothard's pictures is the procession of the "Canterbury Pilgrims," well known from the engraving of it by the brothers Schiavonetti and James Heath, published in 1817. His most important work in painting is the large composition of "Intemperance," executed in the staircase at Burghley, the seat of the Marquis of Exeter, in Northamptonshire, the original sketch of which now forms part of the Vernon collection. Stothard was occupied over the decorations of this staircase about four years, 1780–83, and received for his work 1,293*l.* His highest quality was his power of invention, and his pictures are often very richly coloured.*

* *The Royal Academy Catalogues. The Life of Thomas Stothard, with personal Reminiscences by Mrs. Bray,* with numerous illustrations from his

No. **317**. A Greek Vintage. A dance in the vineyard.
On canvas, 3 ft. 4 in. *h.* by 4 ft. 3 in. *w.*
Exhibited at the Royal Academy in 1821. Vernon Collection.

No. **318**. A Woodland Dance.—"Fête Champêtre."

> "Again with feathered feet we bound,
> Dancing in a festive round;
> Again the sprightly music warms,
> Songs delight, and beauty charms!
> Debonair, and light and gay,
> Thus we dance the hours away."

A numerous party of young people merrily dancing on the green sward, under the trees; some playing musical instruments while they dance; others resting by the side.
Engraved by C. Cousen. On canvas, 1 ft. 10½ in. *h.* by 1 ft. 6 in. *w.*
Exhibited at the Royal Academy in 1818. Vernon Collection.

No. **319**. Cupid caressed by Calypso and her Nymphs; he is being tied to a tree by one, and teased with rose branches by others. Composition of six figures.
On wood, 1 ft. 3½ in. *h.* by 12 in. *w.*
Exhibited at the Royal Academy in 1814. Vernon Collection.

No. **320**. Diana and her Nymphs Bathing. A woody landscape with a rivulet in which several nymphs are bathing.
Engraved by C. Cousen. On canvas, 1 ft. 8 in. *h.* by 2 ft. *w.*
Exhibited at the Royal Academy in 1816. Vernon Collection.

No. **321**. Intemperance; Mark Antony and Cleopatra, with various allegorical figures.
Engraved by T. Chevalier. On canvas, 1 ft. 8 in. *h.* by 1 ft. 5½ in. *w.*
The sketch for the large composition painted in 1802, on the staircase at Burghley, the seat of the Marquis of Exeter. Exhibited at the Royal Academy in 1805. Vernon Collection.

No. **322**. A Battle, men and horses in fierce strife; a mythological subject; a sketch.
On canvas, 1 ft. 11 in. *h.* by 2 ft. 2 in. *w.* Vernon Collection.

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works. Sm. 4to., London, 1851. Mrs. Bray was the widow of Charles Alfred Stothard (1787–1821), the author of "*The Monumental Effigies of Great Britain*," who was the academician's second son.

STUART.

GILBERT STUART, one of the most distinguished American portrait-painters, sometimes called American Stuart, was born of Scotch parents at Narraganset, near Newport, Rhode Island, U.S., in 1755. He visited Scotland at a very early age, and was educated at the University of Glasgow, where he graduated; he, however, finally adopted the profession of a painter, and became the pupil of his countryman Benjamin West, in London, and after having practised with great success as a portrait-painter both in London and Paris, he returned, in 1794, to his native country, where he settled for a time at Philadelphia.

Among the sitters of Stuart in Europe, were three kings, Louis XVI., George III., and George IV. the last painted while Prince of Wales. He painted, also, John Kemble, Alderman Boydell, Sir J. Reynolds, West, and many other distinguished English artists. In his own country he painted six Presidents; among them Washington, Adams, and Jefferson.

He retired in 1807 to Boston, where he died in July 1828. A collection of about three hundred of his works was exhibited in the Boston Athenæum, for the benefit of his widow and daughters, which, with the sale of his effects, realized a considerable sum.

Stuart's best portraits are chiefly remarkable for freedom of effect and character, but he excelled exclusively in men's heads.* He exhibited only twelve works at the Royal Academy, from the year 1779 to 1785, inclusive.

No. **217.** PORTRAIT OF WILLIAM WOOLLETT, engraver, seated, with a red cap on his head; before him is a copper-plate, and in the back-ground is seen part of West's picture of the Death of General Wolfe, engraved by Woollett. Half-length. The subject of this picture was born at Maidstone in 1735, and died in London in 1785.

Engraved by Caroline Watson. On canvas, 3 ft. *h.* by 2 ft. 4 in. *w.*
Presented to the National Gallery, in 1849, by Henry Farrer, Esq.

No. **220.** PORTRAIT OF JOHN HALL, engraver, seated; in the back-ground is seen a portion of a print of West's

* See notice from an American correspondent in the German *Kunstblatt*, No. 100, 1828.

picture of "Penn's Treaty with the Indians," Hall's most approved engraving. Half-length.

On canvas, 3 ft. *h.* by 2 ft. 4 in. *w.*

Presented to the National Gallery by Messrs. Henry Graves and Co. in 1850. This and the portrait of Woollett were painted as companions for Alderman Boydell, and until lately remained in the possession of Messrs. Graves and Co., who succeeded to Alderman Boydell's business.

No. **229.** Portrait of Benjamin West, P.R.A. Seated on a sofa; small half-length.

On canvas, 3 ft. *h.* by 2 ft. 4 in. *w.*

Presented to the National Gallery, in 1853, by J. H. Anderdon, Esq.

THOMSON, H.

Henry Thomson, R.A., was the son of a purser in the navy, and was born at Portsea in 1773. He painted historical and fancy subjects, and portraits, and first exhibited on the walls of the Academy a picture of "Dædalus fastening wings on his son Icarus." He was elected an associate in 1801, and a member of the Royal Academy in 1804. In 1825 he succeeded Fuseli as keeper of the Academy, but, owing to ill health, in 1827 he resigned his office, in which he was succeeded by Hilton, and he retired in 1828 to his native place Portsea, where he died April the 6th, 1843.* From 1800 to 1825, inclusive, Thomson exhibited seventy-six pictures at the Academy, but they were chiefly portraits.

No. **350**. The Dead Robin, two children weeping at its death.

Engraved by J. A. Wright. On canvas, 2 ft. 11½ in. *h.* by 2 ft. 3½ in. *w.*

Exhibited at the Royal Academy in 1809. Vernon Collection.

THOMSON, J.

The Rev. John Thomson was born on the 1st of September, 1778, in the manse of Dailly, Ayrshire; and succeeded his father as minister of that parish. In 1805

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* *Art Union*, June, 1843; *Royal Academy Catalogues.*

he became minister of Duddingston, near Edinburgh, and hence is commonly known as Thomson of Duddingston. He was fond of literature and the arts, was a great lover of music, and early distinguished himself by his landscape paintings. He first exhibited in 1808, with the Society of the Associated Artists of Edinburgh, and contributed till the year of his death to most of the exhibitions of modern paintings in that city; exhibiting altogether 109 landscapes, from 1808 to 1840 both inclusive. Thomson was an honorary member of the Royal Scottish Academy. He died at Duddingston on the 20th of October, 1840. Ten of his works, contributed by various proprietors, were exhibited at the Royal Scottish Academy, in 1853.*

No. **731.** LOCH-AN-EILAN, ROTHIEMURCHUS, INVERNESS-SHIRE, a mountainous landscape, with a view of a lake. The castle on the island in the lake was formerly a stronghold of the Comyns, one of whom was known for his misdeeds as the "Wolf of Badenoch."

On canvas, 2 ft. 10 in. *h.* by 4 ft. 4 in. *w.*

Painted in 1835, and presented as a wedding present to his sister-in-law Mrs. Anne Thomson, by whom it was bequeathed to the National Gallery in 1864.

CHARLES PHILOGENE TSCHAGGENY.

Flemish painter residing in Brussels.

No. **738**. AN INCIDENT IN A BATTLE. A battle field, in the foreground a pool of water, by which a wounded horse has fallen with its rider, and is stretching out its neck to reach the water; another wounded horse, without a rider, is wildly bounding over the field, and is at the moment in the act of leaping over the fallen horse and man struggling by the pool.

On canvas, 5 ft. 9 in. *h.* by 6 ft. 5 in. *w.*

Painted in 1848. Bequeathed by Mr. Johann Moritz Oppenheim.

TURNER.

JOSEPH MALLORD WILLIAM TURNER, R.A., was born on the 23rd of April 1775, in Maiden-lane, Covent Garden, where his father carried on the business of a hairdresser; he was

* Catalogue of the *Exhibition of the Royal Scottish Academy.*

christened in St. Paul's, Covent Garden, in May of that year. The friendship of Girtin, the water-colour painter, and the privilege of copying a collection of drawings in the possession of Dr. Monro, of the Adelphi, gave facilities for the development of the young painter's talent at an early age. Turner entered as a student of the Royal Academy in 1789, and he exhibited a drawing of Lambeth Palace in the following year; in 1799 he was elected an associate, and in April 1802 he became a member of the Academy. In this year he visited France and Switzerland. In 1807 he was elected Professor of Perspective in the Royal Academy, succeeding Edwards, an associate of the Academy, who had for many years filled the office of Teacher of Perspective in that Institution. In 1807 also he began to publish his "*Liber Studiorum*," or book of sketches in imitation of Claude's "*Liber Veritatis*;" and for a few years during this period of his life he painted in emulation of the style of Claude. In 1812 he built a house in Queen Anne Street West, No. 47, which he retained until his death, and in which he had a gallery where he for many years exhibited some of his pictures. Turner visited Italy three times:—in 1819, in 1829, and about 1840.

After a life of almost unrivalled success, and an industry unsurpassed, this great landscape painter died unmarried, and under an assumed name, in an obscure lodging at Chelsea, December 19th, 1851. He was buried by the side of Sir Joshua Reynolds, in the crypt of St. Paul's Cathedral. His large fortune, both in pictures and in funded property, he bequeathed to his country;—his finished pictures to the nation, on condition that the Government should provide suitable accommodation for them within ten years; and his funded property towards the establishment of an institution for the benefit of decayed artists.*

* The will was disputed, but in accordance with a compromise between the parties in litigation, it was decided by an order of the Court of Chancery, dated March 19th, 1856, that all pictures, drawings, sketches, finished or unfinished, by the hand of Turner, should belong to the nation, and that all engravings should belong to the next of kin. The finished pictures thus acquired for the National Gallery amount to about one hundred in number. See *The Turner Gallery: a series of sixty engravings from the principal works of J. M. W. Turner. With a memoir and illustrative text by R. N. Wornum, &c.* Folio. London, J. S. Virtue, 1859–1862.

Turner's pictures, though numerous, do not often appear in public sales owing in a great measure to the large number of them now permanently

Turner's career comprehends, independently of his imitations of Claude, three distinct styles, in the first of which, previously to 1802, he was more remarkable as a water-colour painter: his early drawings are conspicuous for their careful completion, subdued colour, and effective light and shade; his earliest oil pictures resemble those of Wilson in style. In middle life, from about 1802 until about 1830, the date of his second visit to Rome, he was as distinguished for a masterly and vigorous execution and an unrivalled brilliancy of colouring; the majority of his greatest works belong to this time, from his "Calais Pier," 1803, to the "Ulysses deriding Polyphemus," 1829. During the last twenty years of his life, light, with all its prismatic varieties, seems to have chiefly engrossed his attention, yet some few of his finest works belong to this period, as his "Childe Harold's Pilgrimage," exhibited in 1832, and the "Temeraire," exhibited in 1839. His later pictures are painted on a white ground. Specimens of all his styles are numerous,

located in the National Gallery; but when examples do occur, they seem to realize constantly increasing prices. At Mr. Elhanan Bicknell's remarkable sale at Christie's, in 1863, there were sold, besides drawings, ten oil pictures by Turner; and the enhancement of price attained, on the original sums paid by Mr. Bicknell to the painter, is very noteworthy, as will be seen from the following tabular statement.

Subject of Picture.	Size in inches.	Purchased for.			Sold in 1863 for.		
		£	s.	d.	£	s.	d.
1. Ivy Bridge, Devon	36 × 48	283	10	0	924	0	0
2. Calder Bridge, Cumberland	36 × 48	285	15	0	525	0	0
3. Port Ruysdael (1827)	36 × 48	315	0	0	1,995	0	0
4. Palestrina (1830)	55 × 98	1,050	0	0	1,995	0	0
5. Helvoetsluys; The "City of Utrecht" (64) going to Sea (1832)	36 × 48	283	10	0	1,680	0	0
6. Antwerp; Van Goyen looking for a Subject (1833)	36 × 48	315	0	0	2,635	10	0
7. Wreckers, Coast of Northumberland (1834)	36 × 48	288	15	0	1,984	10	0
8. Ehrenbreitstein (1835)	36 × 48	401	1	9	1,890	0	0
9. Venice, The Giudecca, &c., (1841)	24 × 36	269	10	0	1,732	10	0
10. Venice, The Campo Santo, (1842)	24 × 36	262	10	0	2,000	0	0
Totals		£3,750	11	9	17,261	10	0

independent of book illustrations and other small water-colour drawings, for Turner was a large contributor to the annual exhibitions of the Royal Academy, having exhibited 257 drawings and pictures on its walls, from 1790 to 1850 both inclusive.*

No. **369**. The Prince of Orange, afterwards William III., landing at Torbay, November the 5th, 1688.

"A soft breeze sprang up from the south, the mist dispersed, the sun shone forth, and under the mild light of an autumnal noon the fleet turned back, passed round the lofty cape of Berry Head, and rode safe in the harbour of Torbay.

"The disembarkation instantly commenced. Sixty boats conveyed the troops to the coast. The Prince soon followed. He landed where the quay of Brixham now stands—a fragment of the rock on which the deliverer stepped from his boat has been carefully preserved, and is set up as an object of public veneration in the centre of that busy wharf."†

Macaulay's *History of England.*

Engraved by W. Miller. On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.* Under glass.

Exhibited at the Royal Academy in 1832. Vernon Collection.

No. **370**. Venice, the Dogana, Campanile of San Marco, Ducal Palace, Bridge of Sighs, &c. Canaletti Painting.

"There is a glorious city in the sea,
The sea is in the broad, the narrow streets,
Ebbing and flowing; and the salt sea-weed
Clings to the marble of her palaces."

Rogers's *Italy.*

Engraved by J. T. Willmore, A.R.A.; and by T. A. Prior. On wood, 1 ft. 8 in. *h.* by 2 ft. 8 in. *w.* Under glass.

Exhibited at the Royal Academy in 1833. Vernon Collection.

No. **371**. Lake Avernus. The Fates and the Golden Bough. Lake Avernus, near Cumæ, on the Italian coast, was supposed to be the overflowing of Acheron, the river of the infernal regions, and hence the entrance to those regions. The "golden bough" was a branch of the tree of Proserpine,

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* *Royal Academy Catalogues*; *Art Journal*, Jan. 1852, Jan. 1857; *Athenæum*, Dec. 1851, Jan. 1852; see also *Turner and his Works; illustrated with Examples from his Pictures and Critical Remarks on his Principles of Painting.* By John Burnet. The Memoir by Peter Cunningham. 4to. 1852. And *Liber Fluviorum, or River Scenery of France, &c., with Biographical Sketch by Alaric A. Watts.* 8vo. 1853.

† The yacht in which His Majesty sailed was, after many changes and services, finally wrecked on Hamburgh sands, while employed in the Hull trade. —*Royal Academy Catalogue.*

which, when plucked by mortals, by the favour of the Fates, enabled them to visit, and to return from, those regions with impunity.* In the distance are the bay of Baiæ, and Mount Vesuvius.

Engraved by T. A. Prior; and by J. T. Willmore, A.R.A. On canvas, 3 ft. 5½ in. *h.* by 5 ft. 4½ in. *w.* Under glass.

Exhibited at the Royal Academy in 1834. VERNON COLLECTION.

No. **372**. VENICE, THE CANAL OF THE GIUDECCA, San Giorgio Maggiore, the Dogana, &c.

Engraved by J. T. Willmore, A.R.A. On canvas, 2 ft. *h.* by 3 ft. *w.* Under glass.

Exhibited at the Royal Academy in 1834. VERNON COLLECTION.

No. **458**. Portrait of himself, when young, evening dress Bust, life-size.

Engraved by W. Holl, for the "Turner Gallery."

On canvas, 2 ft. 5 in. *h.* by 1 ft. 11 in. *w.*

Painted about 1802. TURNER COLLECTION.†

No. **459**. MOONLIGHT, A STUDY AT MILLBANK. A view of the Thames, looking east. A little west of the spot from which this view was taken is situated, near Cremorne pier, the cottage in which Turner died.

On wood, 11½ in. *h.* by 15½ in. *w.*

Exhibited at the Royal Academy in 1797. TURNER COLLECTION.

No. **460**. BUTTERMERE LAKE, WITH PART OF CROMACK WATER, CUMBERLAND,—A SHOWER.

> "Till, in the western sky, the downward Sun
> Looks out, effulgent————.
> The rapid radiance instantaneous strikes
> Th' illumin'd mountain————
> ———— and in a yellow mist,
> Bestriding Earth, the grand ethereal bow
> Shoots up immense; and every hue unfolds."
>
> Thomson's *Spring*.

Mountainous landscape with rainbow.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1798. TURNER COLLECTION

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* See Virgil's *Æneid*, Book VI.

† The Turner pictures were removed from South Kensington to Trafalgar Square in October 1861.

No. **461**. Morning on the Coniston Fells, Lancashire.

"Ye mists and exhalations that now rise
From hill or streaming lake, dusky or gray,
Till the sun paint your fleecy skirts with gold
In honour to the world's Great Author rise."
Milton, *Paradise Lost*, *B.* v.

Hilly landscape, with mountain torrent.
On canvas, 3 ft. 11 in. *h.* by 2 ft. 11 in. *w.*
Exhibited at the Royal Academy in 1798. Turner Collection.

No. **462**. Landscape, with Cattle in Water.
On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*
Turner Collection.

No. **463**. Æneas with the Sibyl. Lake Avernus.
The Cumæan Sibyl was said to have accompanied Æneas to the lower world. Æneas was desirous of consulting his father Anchises, this he could only do with impunity when in possession of the golden bough from the tree sacred to Proserpine. The cave or grotto of the Sibyl is in a subterranean passage, near Cumæ and the lake Avernus, and close to the shores of the bay of Baiæ; it is still shown to travellers.—See No. 505.

"Then to the pious Trojan ————————
———————— spoke the sacred maid:
* * *
"If thy bosom such ambition fire,
And if thy soul indulge the fond desire,
Twice the dire Stygian stream to measure o'er,
And twice the black Tartarean gulf explore,
First hear the plan I counsel and advise,
Then undertake this daring enterprise.
A golden bough, amidst a shady grove,
Is sacred to the queen of Stygian Jove."
* * *
"Go, search the grove, and raise your longing eyes
And look aloft, and seize the glorious prize.
If your descent approving fates allow,
Your hand with ease will crop the willing bough."
Ring's *Æneid*, *B.* vi.

On canvas, 2 ft. 6 in. *h.* by 3 ft. 3 in. *w.*
An early work, painted about 1800. Turner Collection.

No. **464**. Rizpah watching the Bodies of her Sons.

"And Rizpah the daughter of Aiah took sackcloth, and spread it for her upon the rock, from the beginning of harvest until water dropped upon them out of heaven, and suffered neither the birds of the air to rest on them by day, nor the beasts of the field by night."—2 *Samuel*, xxi. 10.

Engraved, with some alterations, in the *Liber Studiorum*. On canvas, 3 ft. *h.* by 4 ft. *w.*

TURNER COLLECTION.

No. **465**. MOUNTAIN SCENE, WITH A CASTLE on a Hill, in the middle ground: a man angling in a stream, in the foreground.

On canvas, 1 ft. 5 in. *h.* by 1 ft. 8½ in. *w.* Painted about 1800
TURNER COLLECTION.

No. **466**. VIEW IN WALES, mountain scene, with castle; evening.

On canvas, 1 ft. 10 in. *h.* by 2 ft. 4 in. *w.* Painted about 1800.
TURNER COLLECTION.

No. **467**. SAND BANK, WITH GIPSIES. A SKETCH. To the right, two cows, on a bank; to the left, two men seated by the side of a fire.

On canvas, 2 ft. *h.* by 2 ft. 9 in. *w.* Painted in 1809.
TURNER COLLECTION.

No. **468**. VIEW ON CLAPHAM COMMON. A study of trees; in the foreground men angling.

On canvas, 1 ft. *h.* by 1 ft. 5 in. *w.* Painted about 1802.
TURNER COLLECTION.

No. **469**. SEA PIECE, a vessel stranded near a jetty boats in the foreground: squally weather.

On wood, 11 in. *h.* by 7½ in. *w.*
TURNER COLLECTION.

No. **470**. THE TENTH PLAGUE OF EGYPT.

"And it came to pass, that at midnight the Lord smote all the first-born in the land of Egypt.

"And Pharaoh rose, he and all the Egyptians; and there was a great cry in Egypt; for there was not a house where there was not one dead."

Exodus xii. 29–30.

Engraved for the *Liber Studiorum*. On canvas. 4 ft. 9½ in. *h.* by 7 ft. 9½ in. *w.*

Exhibited at the Royal Academy, in 1802. TURNER COLLECTION.

No. **471**. JASON IN SEARCH OF THE GOLDEN FLEECE. The serpent, the guardian of the object of his search, has

been drugged to sleep by the charms of Medea, and the moment represented is when Jason stealthily passes by the terrible monster, of which only a single gigantic coil is visible from among the rocks and shattered trees about his cavern.

Engraved for the *Liber Studiorum*. On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*

Exhibited at the Royal Academy, in 1802. TURNER COLLECTION.

No. **472.** CALAIS PIER. FRENCH FISHERMEN PREPARING FOR SEA. THE ENGLISH PACKET ARRIVING. A dark and stormy sky, and a strong breeze blowing.

The principal object is the eastern jetty of the harbour, on which are people cleaning fish, and many other figures, among whom is conspicuous a woman disputing with an old fisherman in the boat below, who is shaking his only half-filled bottle of brandy at her, by way of remonstrance. The English packet is the cutter with the dark sails, which has just entered the harbour.

Engraved by Thomas Lupton (unpublished); and by J. Cousen, for the "Turner Gallery." On canvas, 5 ft. 7 in. *h.* by 7 ft. 10½ in. *w.*

Exhibited at the Royal Academy, in 1803. TURNER COLLECTION.

No. **473.** THE HOLY FAMILY. The Virgin and Child, with Joseph, reposing in the open air.

On canvas, 3 ft. 5 in. *h.* by 4 ft. 8 in. *w.*

Exhibited at the Royal Academy, in 1803. TURNER COLLECTION.

No. **474.** THE DESTRUCTION OF SODOM. Lot and his family leaving the city.

"Then the Lord rained upon Sodom and upon Gomorrah brimstone and fire.

"And He overthrew those cities, and all the plain, and all the inhabitants of the cities, and that which grew upon the ground.

"But his wife looked back from behind him, and she became a pillar of salt."—*Genesis* xix. 24–26.

Lot and his daughters are seen to the right leaving the burning city; his wife as a pillar of salt is behind them.

On canvas, 4 ft. 9 in. *h.* by 7 ft. 9 in. *w.*

Painted about 1805. TURNER COLLECTION.

No. **475**. View of a Town. A sketch.
On canvas, 9½ in. *h.* by 13 in. *w.*
Turner Collection.

No. **476**. The Shipwreck. Fishing boats endeavouring to rescue the Crew. The huge wreck is seen labouring in the distance, still crowded with human beings; in the foreground, and near the wreck, are several fishing boats, with their hardy crews, tossed on the raging sea, boldly striving to approach the disabled ship. One boat, that in the centre of the picture, from the women and others on board, appears to have already rescued some of the passengers and crew from the wreck.

Engraved by Charles Turner, A.R.A.; by J. Burnet; by T. Fielding; and by W. Miller for the "Turner Gallery." On canvas, 5 ft. 7½ in. *h.* by 7 ft. 11 in. *w.*

This picture was painted in 1805, but was never exhibited. It was originally purchased by Sir John Fleming Leicester, afterwards Lord De Tabley, and was subsequently exchanged by him for the "Sun rising in a Mist," also now forming part of the National Gallery.* Turner Collection.

No. **477**. The Goddess of Discord choosing the Apple of Contention in the Garden of the Hesperides.

> "All amidst the gardens fair
> Of Hesperus, and his daughters three,
> That sing about the golden tree;
> Along the crisped shades and bowers,
> Revels the spruce and jocund spring;
> The graces and the rosy-bosom'd hours,
> Thither all their bounties bring."
>
> Milton's *Comus*.

The three daughters of Hesperus, Aegle, Hespere, and Erytheïs, dwelt in this western garden, and had charge of the tree of the golden apples, the gift of Earth to Juno on her wedding day; the Hesperides and the garden were protected by the dragon, Ladon.† The goddess of Discord, not having been invited to the marriage feast of Peleus and Thetis, threw one of these apples into the midst of the

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* No. 479, in the collection at Trafalgar Square.
† Keightley's *Mythology*.

assembled gods, to be taken up by the most beautiful. It was claimed by Juno, Minerva, and by Venus, and Jupiter ordered the contest to be decided by Paris, the son of Priam, who awarded the apple to Venus. This judgment of Paris was not only the cause of the destruction of Troy, but of countless misfortunes also to the Greeks.

The Goddess of Discord is on the right in the act of receiving the golden apple (or orange) from one of the Hesperides. The dragon is seen lying along the summit of a lofty rock, in the middle distance.

Engraved by T. A. Prior. On canvas, 4 ft. 11½ in, *h.* by 7 ft. *w.*

Exhibited at the British Institution, in 1806. TURNER COLLECTION.

No. **478**. THE BLACKSMITH'S SHOP. A butcher disputing with a country blacksmith on the price of iron and the charge made for shoeing his pony.*

Engraved by C. W. Sharpe. On wood, 1 ft. 10½ in. *h.* by 2 ft. 6½ in. *w.*

Exhibited at the Royal Academy in 1807. Repurchased by the painter at Lord de Tabley's sale in 1827. TURNER COLLECTION.

No. **479**. THE SUN RISING IN A MIST. Fishing boats arriving and unloading, fishermen cleaning and selling fish; guardship in the distance, tide low.

On canvas, 4 ft. 4 in. *h.* by 5 ft. 10 in. *w.* Engraved by J. C. Armytage.

This picture and the "Dido building Carthage," were bequeathed by Turner to the National Gallery, on condition that they should be hung between two Claudes, now placed by their side. The "Sun rise" was exhibited at the Royal Academy in 1807, and was exchanged with Sir John F. Leicester, for the "Shipwreck," No. 476, and was repurchased by Turner, at the De Tabley sale in 1827. TURNER COLLECTION.

No. **480**. THE DEATH OF NELSON, October the 21st, 1805, at the battle of Trafalgar, on board the "Victory."

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* This picture, so different from Turner's usual works, is said to have been painted in consequence of the very great praise awarded to Wilkie's *Village Politicians*, exhibited at the Academy the previous year, 1806.

The battle is represented as seen from the mizen starboard shrouds of the "Victory." To the right is the "Redoutable," beyond which is the "Temeraire," &c. Nelson has just fallen, and has been carried down from the quarter-deck, having been struck by a musket shot fired from a mast of the "Redoutable," about half-past one, in the heat of the action; he was carried below and died in the course of the afternoon, in his 48th year.

Engraved by J. B. Allen. On canvas, 5 ft. 8 in. *h.* by 7 ft. 10 in. *w.*

Exhibited at the British Institution, in 1808. TURNER COLLECTION.

No. **481**. SPITHEAD: BOAT'S CREW RECOVERING AN ANCHOR. Various men-of-war lying anchored in the road-stead, others bearing up for anchorage; a fresh breeze blowing.

Engraved by W. Miller. On canvas, 5 ft. 7 in. *h.* by 7 ft. 8 in. *w.*

Exhibited at the Royal Academy in 1809. TURNER COLLECTION.

No. **482**. THE GARRETEER'S PETITION.

"Aid me, ye powers! O bid my thoughts to roll
In quick succession, animate my soul;
Descend my Muse, and every thought refine,
And finish well my long, my *long-sought* line.

A poet at work in his attic, consuming the "midnight oil." On his wall are pasted a plan of Parnassus, and a table of fasts.

On wood, 1 ft. 9 in. *h.* by 2 ft. 6 in. *w.*

Exhibited at the Royal Academy in 1809. TURNER COLLECTION.

No. **483**. LONDON FROM GREENWICH; the Hospital and Park in the fore-ground; a view of the Thames and of London in the distance; the wind blowing from the south-west.

Engraved for the *Liber Studiorum*. On canvas, 2 ft. 10½ in. *h.* by 3 ft. 10½ in. *w.* Painted in 1809.

Formerly in the possession of Mr. Fawkes of Farnley; exchanged by the painter. TURNER COLLECTION.

No. **484**. St. Mawes, Falmouth Harbour, Cornwall. The small castle on the hill was built by Henry VIII. Pendennis Castle is seen in the distance.

Engraved by W. Kernot. On canvas, 3 ft. *h.* by 4 ft. *w.*

Painted about 1809. Turner Collection.

No. **485**. Abingdon, Berkshire, with a view of the Thames; morning.

On canvas, 3 ft. 3½ in. *h.*, by 4 ft. 2½ in. *w.* Engraved by C. Cousen.

Painted about 1810. Turner Collection.

No. **486**. Windsor, a view of the castle in the distance a meadow with figures and cattle in the foreground.

On canvas, 3 ft. 3½ in. *h.* by 4 ft. 2½ in. *w.*

Painted about 1810. Turner Collection.

No. **487**. A Ruin. Cattle in Water. A Sketch. Evening.

On wood, 1 ft. 11 ¼ in. *h.* by 2 ft. 4½ in. *w.*

Painted about 1809. Turner Collection.

No. **488**. Apollo killing the Python

"Envenom'd by thy darts, the monster coil'd,
Portentous, horrible, and vast, his snake-like form:
Rent the huge portal of the rocky den,
And in the throes of death, he tore
His many wounds in one, while earth
Absorbing, blacken'd with his gore."

Callimachus.

The Python was a dragon which lived at Crissa, the vicinity of Delphi, and committed great havoc among cattle and the inhabitants. The Pythian games there celebrated were established in commemoration of the destruction of the Python by Apollo.

Engraved by L. Stocks, R.A. On canvas, 4 ft. 10 in. *h.* by ft. 10 in. *w.*

Exhibited at the Royal Academy in 1811. Turner Collection.

No. **489**. Cottage destroyed by an Avalanche. A snow-storm in the Alps; an overwhelming avalanche of ice

and snow has fallen upon, crushed, and scattered in fragments a small mountain cottage; the only thing nimble enough to escape the headlong destruction is a scared cat, which is springing from among the ruins to the right.

On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*

Painted about 1812. TURNER COLLECTION.

No. **490**. SNOWSTORM, HANNIBAL AND HIS ARMY CROSSING THE ALPS. A lurid sun is seen through the storm of snow, in which the Carthaginian army is threatened to be overwhelmed.

> "Craft, treachery, and fraud,—Salassian force
> Hung on the fainting rear; then plunder seized
> The victor and the captive,—Saguntum's spoil
> Alike became their prey; still the chief advanc'd,
> Looked on the sun with hope; low, broad and wan.
> While the fierce archer of the downward year,
> Stains Italy's blanched barrier with storms.
> In vain each pass, ensanguined deep with dead,
> Or rocky fragments, wide destruction roll'd."
>
> *Fallacies of Hope.**

The pillage of Saguntum, in Spain, referred to in the extract above, took place in 219 B.C. In the following year Hannibal is said to have set out with a large army for the conquest of Italy. He ascended the valley of the Isere to the Graian Alps, passed over the little St. Bernard, and descended by the Dora Baltea; the actual passage of the Alps occupying fifteen days, and in which Hannibal lost 30,000 foot and 3,000 horse. He, however, defeated P. Cornelius Scipio on the banks of the Ticino; recruited his army, marched to the south, and gained the great victory of Cannæ in 216 B.C. He maintained himself in Italy altogether for fifteen years, until 203 B.C., when he was recalled to Carthage.†

Engraved by J. Cousen. On canvas, 4 ft. 9 in. *h.* by 7 ft. 9 in. *w.*

Exhibited at the Royal Academy in 1812. TURNER COLLECTION.

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* This and other quotations from the *Fallacies of Hope* are lines written by Turner himself, in explanation of the subjects of his pictures.

† See Hampton's *Polybius*, III., 5; De Luc, *Histoire du Passage des Alps par Annibal*, 1825.

No. **491**. HARVEST DINNER, KINGSTON BANK. The Thames at Kingston, reapers at their dinner.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.*

Painted about 1809. TURNER COLLECTION.

No. **492**. A FROSTY MORNING; SUNRISE.

"The rigid hoar-frost melts before his beam."

Thomson's *Seasons.*

Men with a two-horse cart at work by the roadside; the stage coach approaching from the distance.

On canvas, 3 ft. 9 in. *h.* by 5 ft. 9 in. *w.* Engraved by R. Brandard. Under glass.

Exhibited at the Royal Academy in 1813. TURNER COLLECTION.

No. **493**. THE DELUGE.

"Meanwhile the south wind rose, and with black wings
Wide hovering, all the clouds together drove
From under heaven——————————
——————————— the thicken'd sky
Like a dark ceiling stood, down rushed the rain
Impetuous, and continued till the earth
No more was seen."

Milton's *Paradise Lost.*

Engraved by J. B. Quilley. On canvas, 4 ft. 9 in. *h.* by 7 ft. 9 in. *w.*

Exhibited at the Royal Academy in 1813. TURNER COLLECTION

No. **494**. DIDO AND ÆNEAS LEAVING CARTHAGE ON THE MORNING OF THE CHASE.

"When next the sun his rising light displays,
And gilds the world below with purple rays,
The Queen, Æneas, and the Tyrian Court
Shall to the shady woods, for sylvan game resort."

Dryden's *Æneid, B.* IV.

Carthage is seen in the back-ground; and in the front is the Court in long procession, prepared for the chase.

Engraved by W. R. Smith; and by J. T. Willmore, A.R.A., for "the Turner Gallery." On canvas, 4 ft. 10 in. *h.* by 7 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1814. TURNER COLLECTION.

No. **495**. APULEIA IN SEARCH OF APULEIUS. An extensive hilly landscape: in the middle distance a large bridge of seven arches over a river, with rich woody banks: a watermill and town on the spectator's right. In the foreground are Apuleia and her companions, and some peasants reposing in the shade of a tree. In this part of the foreground is inscribed on the picture, *Apuleia in search of Apuleius, learns from the swain the cause of his metamorphosis.* One of the peasants is pointing to the name APULEIUS carved in the bark of the tree.

Apuleius was a distinguished philosopher and advocate of the second century of our era, and was the author of the celebrated romance entitled "*The Metamorphosis, or the Golden Ass,*" in which he represents himself as transformed into an ass. The incident, however, represented in this picture, is not in the story of Apuleius.*

On canvas, 4 ft. 9 in. *h.* by 7 ft. 9 in. *w.*

This picture, exhibited at the British Institution in 1814, was painted as a companion to the celebrated Claude in the possession of the Earl of Egremont, at Petworth, Sussex, of which there is an engraving by Woollett. TURNER COLLECTION.

No. **496**. BLIGH SAND, NEAR SHEERNESS, FISHING BOATS TRAWLING; a cloudy sky.

Painted already in 1809; exhibited at the Royal Academy in 1815. On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.* Engraved by R. Brandard. TURNER COLLECTION.

No. **497**. CROSSING THE BROOK. An extensive landscape; a view of the Tamar which divides Devonshire and Cornwall, looking towards Plymouth and Mount Edgcumbe; the bridge above Calstock in the middle distance. In the

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* The catalogue of the British Institution for 1814, refers to Ovid's *Metamorphoses* for this story; it is, however, not one of Ovid's. *Lucius, or the Enchanted Ass*, of Lucian, preceded the "*Golden Ass*" of Apuleius, but both are subsequent to Ovid. The personage, "Apuleia," and the incident represented, appear to be equally the painter's own invention. "Palaestra in search of Lucius," or "Fotis in search of Apuleius," would be more in accordance with the classic tales.

foreground are two girls, and a dog carrying a bundle in his mouth across a brook.

Engraved by R. Brandard; and by W. Richardson for the "Turner Gallery." On canvas, 6 ft. 4 in. *h.* by 5 ft. 5 in. *w.* Under glass.

Exhibited at the Royal Academy in 1815. TURNER COLLECTION.

No. **498.** DIDO BUILDING CARTHAGE; or the Rise of the Carthaginian empire. A river scene, with the sun in the centre of the picture; a bridge in front, and piles of classic architecture, completed and in progress, on either side; high banks and rocks in the background. Dido, Queen of Carthage, is seen surrounded by her people on the left: on the right is the monument to her murdered husband, Sychæus.

Engraved by T. A. Prior; and by E. Goodall for the "Turner Gallery." On canvas, 5 ft. ½ in. *h.* by 7 ft. 5½ in. *w.*

This picture and the "Sun rising in a Mist," were bequeathed by Turner to the National Gallery, on condition that they should be hung between two Claudes now placed by their side. The "Dido" was exhibited at the Royal Academy in 1815. It is inscribed on the extreme left, "Dido building Carthage, or the Rise of the Carthaginian Empire," with Turner's name and the date of the painting. TURNER COLLECTION.

No. **499.** THE DECLINE OF THE CARTHAGINIAN EMPIRE. Hostages leaving Carthage for Rome: approaching sunset.

"Rome, being determined on the overthrow of her hated rival, demanded from her such terms as might either force her into war or ruin her by compliance; the enervated Carthaginians, in their anxiety for peace, consented to give up even their arms and their children."

> "The chieftain's safety, and the mother's pride,
> Were to the insidious conqueror's grasp resigned;
> While o'er the western wave th' ensanguined sun,
> In gathering haze, a stormy signal spread,
> And set portentous."
>
> *Royal Academy Catalogue.*

On canvas, 5 ft. 7½ in. *h.* by 7 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1817. Engraved by J. B. Allen. TURNER COLLECTION.

No. **500**. The Field of Waterloo. June 18th, 18 5.

"Last noon beheld them full of lusty life,
Last eve in beauty's circle proudly gay;
The midnight brought the signal-sound of strife;
The morn the marshalling in arms; the day
Battle's magnificently stern array!
The thunder-clouds close o'er it, which, when rent,
The earth is covered thick with other clay,
Which her own clay shall cover, heaped and pent,
Rider and horse, friend, foe, in one red burial blent."

Byron.

In the foreground are women searching by torchlight, among the dead and dying, where rider and horse, friend and foe, lie piled one upon another on the bloody field: to the right is the chateau of Hougoumont still burning; in the distance are rocket signals guiding the pursuit of the routed army.

Engraved by F. C. Lewis. On canvas, 4 ft. 9 in. *h.* by 7 ft. 9 in. *w.*

Exhibited at the Royal Academy, in 1818. Turner Collection.

No. **501**. The Meuse. Orange-Merchantman going to Pieces on the Bar. Briel church bearing south-east by south, Maas-Sluis east by south. Boats unloading the wreck, and fishermen picking up oranges in the river. Showery weather; a fresh breeze blowing.

Engraved by R. Wallis. On canvas, 5 ft. 7 in. *h.* by 7 ft. 10½ in. *w.*

Exhibited at the Royal Academy, in 1819. Turner Collection.

No. **502**. England, Richmond Hill, on the Princ Regent's Birth-day.

"Which way, Amanda, shall we bend our course?
The choice perplexes. Wherefore should we chuse?
All is the same with thee; say, shall we wind
Along the streams? or walk the smiling mead?
Or court the forest glades? or wander wild
Among the waving harvests? or ascend,
While radiant summer opens all its pride,
Thy hill, delightful Shene?"

Thomson.

In the foreground is a numerous party, occupied in dancing and other pastimes: in the distance is the extensive landscape, as seen from the hill.

On canvas, 5 ft. 10 in *h.* by 11 ft. *w.*

Exhibited at the Royal Academy, in 1819. TURNER COLLECTION

No. **503.** ROME FROM THE VATICAN, RAPHAEL AND THE FORNARINA IN THE CORRIDOR OF THE LOGGIE. Immediately in front is the Piazza of St. Peters, beyond which are seen the castle and bridge of St. Angelo, with the greater part of modern Rome; and in the extreme distance the Apennines, the higher summits being covered with snow.

On canvas, 5 ft. 9½ in. *h.* by 10 ft. 11 in. *w.* Engraved by A. Willmore.

Painted in 1819–20, from a sketch made in Rome in 1819. Exhibited at the Royal Academy in 1820. TURNER COLLECTION.

No. **504.** ROME, THE ARCH OF TITUS AND THE CAMPO VACCINO, SEEN FROM THE COLOSSEUM. A religious procession in the middle ground.

"This was the Roman Forum."

Rogers.

"The Forum, where the immortal accents glow,
And still the eloquent air breathes—burns with Cicero!
The field of freedom, faction, fame, and blood:
Here a proud people's passions were exhaled.
From the first hour of Empire in the bud,
To that when further world to conquer failed."

"There is given
Unto the things of earth, which time hath bent,
A spirit's feeling; and where he hath leant
His hand, but broke his scythe, there is a power
And magic in the ruined battlement,
For which the palace of the present hour
Must yield its pomp, and wait till ages are its dower."

Childe Harold's Pilgrimage.

Engraved by E. Challis. On canvas, 4 ft. 2 in. *h.* by 7 ft. in. *w.*, arched top.

Painted about 1820, from a sketch made in Rome, in 1819. TURNER COLLECTION.

No. **505.** The Bay of Baiæ, Apollo and the Sibyl.

"Waft me to sunny Baiæ's shore."

The two figures to the left seated in the shade of the tall pines have reference to the story of the Cumæan Sibyl, who, enamoured by Apollo, procured from him the gift of a fatal longevity; he granted her to live as many years as she held grains of sand in her hands, but as she omitted to ask for perpetual youth at the same time, she had gradually wasted away until her mere voice alone was left. She dwelt in this neighbourhood between the bay and the lake Avernus, in a subterraneous cavern. The view represents one of the most beautiful spots in Italy; Horace already celebrated this bay as without a superior in the world. "Nullus in orbe sinus Baiis prælucet amenis." The castle of Baiæ from which it takes its name is seen to the right; and on the opposite side of the bay is seen the distant Pozzuoli, the Puteoli of the Romans. The words "Liquidæ placuere Baiæ," from Horace, are on a stone to the left.

On canvas, 4 ft. 9½ in. *h.* by 7 ft. 9½ in. *w.* Engraved by R. Brandard.

Exhibited at the Royal Academy in 1823. Turner Collection.

No. **506.** Carthage, Dido directing the Equipment of the Fleet, or the morning of the Carthaginian empire. A river scene, with piles of rich architecture on each side.

"The bright sun was in the firmament,
A thousand shadows of a thousand hues
Chequering the clear expanse."

Rogers.

On canvas, 4 ft. 11 in. *h.* by 7 ft. 5 in. *w.*

Exhibited at the Royal Academy, in 1828. Originally painted for Mr. Broadhurst. Turner Collection.

No. **507.** Scene from Boccaccio, commonly called the Bird-cage, and sometimes the Garden of Boccaccio. A shady glen with pleasant slopes, and many figures lounging about and in conversation; at the extremity of the glen is seen a white castle. A birdcage, a prominent object, which is lying on the grass in the foreground, seems to have reference to the title given to this picture by Turner in the Royal Academy catalogue,—"Boccaccio relating the tale of

the Birdcage," but no such story occurs in the *Decameron* of that writer.

Engraved by J. B. Quilley ; and by C. H. Jeens for the "Turner Gallery." On canvas, 4 ft. *h.* by 3 ft. *w.*

Exhibited at the Royal Academy, in 1828. TURNER COLLECTION.

No. **508.** ULYSSES DERIDING POLYPHEMUS.

"Now off at sea, and from the shallows clear,
As far as human voice could reach the ear ;
With taunts the distant giant I accost,
Hear me, oh Cyclop ! hear, ungracious host
'Twas on no coward, no ignoble slave,
Thou meditat'st thy meal in yonder cave.

"Cyclop ! if any, pitying thy disgrace,
Ask who disfigur'd thus that eye-less face?
Say 'twas Ulysses ; 'twas his deed declare,
Laertes' son, of Ithaca the fair ;
Ulysses, far in fighting fields renown'd,
Before whose arm Troy tumbled to the ground.

"Thus I : while raging he repeats his cries,
With hands uplifted to the starry skies."

Pope's *Odyssey, B.* ix.

The whole picture is illumined by the golden and crimson light of a brilliant sunrise ; the gorgeous galley of Ulysses is on the point of putting off from the island where the Cyclops Polyphemus dwelt. Close in shore are the remains of the fire in which Ulysses and his companions heated the olive staff of the giant, and with which they put out his one eye when asleep. The monster himself is seen sprawling his huge bulk on the top of the cliff, tearing his hair with one hand, and stretching out the other, his whole body convulsed with impotent rage.

Engraved by E. Goodall. On canvas, 4 ft. 3 in. *h.* by 6 ft. 7 in. *w.* Under glass.

Exhibited at the Royal Academy, in 1829. TURNER COLLECTION.

No. **509.** THE LORETTO NECKLACE. The necklace appears to have been placed by a peasant on the neck of a girl, seated by his side, under the shade of some trees on the left; the Basilica and a portion of the town of Loretto are seen on the right, on the summit of a hill, the sloping side of which is covered with olive trees. In the distance is a view of the Adriatic. The Basilica of Loretto contains the

"Santa Casa di Nazarette," that is, the House of the Virgin Mary at Nazareth, which in 1294 was, according to the legend, miraculously transported across the sea to Italy, and was finally securely located at Loretto, where the "Sagro-santa Basilica" was built over it. This Basilica was further celebrated for its collection of Majolica or Raphael-ware, so called from its having been painted by Raffaello Ciarla, the "Boccalajo" of Urbino, who has been confounded with the great Raphael. This fine earthenware was presented by the Duke Guidobaldo of Urbino. It has not been shown for many years, but is stowed away in cupboards and utterly neglected.*

On canvas, 4 ft. 4 in. *h.* by 5 ft. 9 in. *w.* Engraved by C. Cousen.

Exhibited at the Royal Academy in 1829. TURNER COLLECTION.

No. **510**. PILATE WASHING HIS HANDS.

"And when Pilate saw he could prevail nothing, but that rather a tumult was made, he took water and washed his hands before the multitude, saying, I am innocent of the blood of this just person; see ye to it."—*Matthew* xxvii. 24.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1830. TURNER COLLECTION.

No. **511**. VIEW OF ORVIETO. A brilliant landscape, the town is seen in the distance; women washing at a fountain, in the foreground.

On canvas, 3 ft. *h.* by 4 ft. *w.* Engraved by S. Bradshaw.

Painted in Rome in 1829. Exhibited at the Royal Academy in 1830. TURNER COLLECTION.

No. **512**. CALIGULA'S PALACE AND BRIDGE. BAY OF BAIÆ.

"Bajarum medium intervallum Puteolanas ad moles ponte conjunxit."
Suetonius.

"What now remains of all the mighty bridge
Which made the Lucrine lake an inner pool,
Caligula, but massy fragments left
As monuments of doubt and ruined hopes
Yet gleaming in the morning's ray, that tell
How Baia's shore was loved in times gone by."
Fallacies of Hope.

On the left are seen the ruins of the palace, and on the extreme right in the distance, Baiæ. Children are sporting with goats in the foreground; the sun rising behind the ruin.

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* See Murri, *Relazione istorica delle prodigiose tralazioni delle Santa Casa di Nazarette ora venerata in Loreto.* Sm. 8vo, Loreto 1825; with reference to the Majolica, see T. A. Trollope's *Lenten Journey in Umbria and the Marches.* 8vo London, 1862.

Caligula, in order to confute a prophecy of Thrasyllus, a mathematician, that he would no more be emperor than he could drive his chariot across the Bay of Baiæ,* had constructed a bridge of boats from the mole at Puteoli across the bay to Baiæ, upwards of three Roman miles, and he both rode and drove over it. Of the ancient mole, constructed on arches, and completely restored by the emperor Antoninus Pius, thirteen piers are still visible above the water at Pozzuoli. The bridge of Caligula was necessarily temporary, but Turner has assumed a structure similar to that of the mole to have been continued completely across the bay.

Engraved by E. Goodall. On canvas, 4 ft. 8 in. *h.* by 8 ft. 2 in. *w.*
Exhibited at the Royal Academy in 1831. TURNER COLLECTION.

No. **513**. THE VISION OF MEDEA.

"Or Medea, who in the full tide of witchery
Had lured the dragon, gained her Jason's love.
Had fill'd the spell-bound bowl with Æson's life,
Yet dash'd it to the ground, and raised the poisonous snake
High in the jaundiced sky to writhe its murderous coil,
Infuriate in the wreck of hope withdrew,
And in the fired palace her twin offspring threw."
Fallacies of Hope.

Medea is performing an incantation; on the ground by her side are the three Fates; immediately above and behind them appears to be her dragon-chariot with her twins, the chariot is also represented in the clouds above to the left, where Medea is again seen in the act of throwing her children into the fired palace below.

On canvas, 5 ft. 8 in. *h.* by 8 ft. 2 in. *w.*

Painted in Rome in 1829. Exhibited at the Royal Academy in 1831. TURNER COLLECTION.

No. **514**. WATTEAU PAINTING. Study by Du Fresnoy's Rules.

"White, when it shines with unstained lustre clear,
May bear an object back, or bring it near."
Art of Painting, v. 445.

On wood, 1 ft. 3½ in. *h.* by 2 ft. 3½ in. *w.*
Exhibited at the Royal Academy in 1831. TURNER COLLECTION.

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* "Non magis Caium imperaturum, quam per Bajarum sinum equis discursurum."—Suetonius, *Caligula*, iv. 28.

No. **515**. Lord Percy under Attainder, 1606. Lucy, Countess of Carlisle, and Dorothy Percy, visiting their father, Lord Percy, when under attainder upon the suspicion of his being concerned in the Gunpowder Plot.

On wood, 1 ft. 3½ in. *h.* by 2 ft. 3½ in. *w.*

Exhibited at the Royal Academy in 1831. Turner Collection.

No. **516**. Childe Harold's Pilgrimage. Italy.

"And now, fair Italy
Thou art the garden of the world, the home
Of all art yields and nature can decree—
Even in thy desert what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot be defaced."

Canto iv. 26.

A mountainous landscape with a winding river; to the right a broken bridge; on the left a pile of ruins; in the foreground a solitary stone-pine, and a party of pleasure, seated on the river bank. In this picture, Italy, ancient and modern, are both represented: the ancient ruin, the medieval convent and walled town, the modern life. The time is evening, the sun is going down beyond the mountains, but still tinging them with a warm and beautiful light, and shining alike upon the glorious wreck of the past, and on the fascinating out-door life, the feasting and dancing, of the present Italy. The Italian air, land, and foliage, all are vividly realized.

Engraved by J. T. Willmore, A.R.A. On canvas, 4 ft. 8 in. *h.* by 8 ft. 2 in. *w.*

Exhibited at the Royal Academy in 1832. Turner Collection.

No. **517**. Shadrach, Meshach, and Abednego coming forth from the Burning Fiery Furnace.

"Then Nebuchadnezzar came near to the mouth of the burning fiery furnace, and spake and said, Shadrach, Meshach, and Abednego, ye servants of the most high God, come forth and come hither. Then Shadrach, Meshach, and Abednego came forth of the midst of the fire."

Daniel iii. 26.

The image of Nebuchadnezzar is seen in the background.

On wood, 2 ft. 11½ in. *h.* by 2 ft. 3½ in. *w.*

Exhibited at the Royal Academy in 1832. Turner Collection.

No. **518**. HEIDELBERG CASTLE IN THE OLDEN TIME. A feast and merry-making in the court-yard of the castle of Heidelberg, the former residence of some of the German Emperors, and the Counts of Baden. It was destroyed by the French in 1689. The painter has restored the ruined chateau, and the whole scene is quite arbitrarily treated.

On canvas, 4 ft. 3 in. *h.* by 6 ft. 7 in. *w.* Engraved by T. A. Prior.

Painted about 1835. TURNER COLLECTION.

No. **519**. REGULUS LEAVING ROME, in order to return to Carthage. Having wilfully failed to negotiate an exchange of prisoners, the object for which he was allowed by the Carthaginians to visit Rome, Regulus is said to have been put to death by the Carthaginians, after his return, 250 B.C.

Engraved by D. Wilson; and by S. Bradshaw for the "Turner Gallery." On canvas, 3 ft. *h.* by 4 ft. *w.*

Painted at Rome in 1829. Exhibited at the British Institution in 1837. TURNER COLLECTION.

No. **520**. APOLLO AND DAPHNE. The Vale of Tempe.

> "Sure is my bow, unerring is my dart;
> But, ah! more deadly his who pierced my heart.
> * * * * *
> As when th' impatient greyhound, slipt from far,
> Bounds o'er the glebe to course the fearful hare,
> She in her speed does all her safety lay,
> And he with double speed pursues the prey."
>
> Ovid's *Metamorphoses*, i. 452.

Apollo, proud of his achievement in the destruction of the Python (*see* No. 488), laughed at the little bow of Cupid. The winged god, to avenge the insult, shot a golden love-dart into the heart of Apollo, and a leaden arrow of aversion into the heart of the nymph Daphne, who accordingly persisted in rejecting the addresses of the great god of archers, fled from his approach, and when overtaken was transformed by her mother, Earth, into a laurel (*Daphne*): hence this tree is sacred to Apollo.

On wood, 3 ft. 6½ in. *h.* by 6 ft. 5½ in. *w.* Engraved by E. Brandard.

Exhibited in the Royal Academy in 1837. TURNER COLLECTION.

No. **521**. The Parting of Hero and Leander. From the Greek of Musæus.

> "The morning came too soon, with crimsoned blush
> Chiding the tardy night and Cynthia's warning beam
> But Love yet lingers on the terraced steep,
> Upheld young Hymen's torch and failing lamp,
> The token of departure, never to return—
> Wild dash'd the Hellespont its straited surge,
> And on the raised spray appeared Leander's fate."

On the left is a vast palace; on the margin of the wild Hellespont below is Leander taking his last farewell of Hero; on the right is a bevy of sea-nymphs, floating on the surging waves: the red dawn is just appearing above the distant horizon; the moon is obscured by a halo foreboding the coming storm.

Engraved by S. Bradshaw. On canvas, 4 ft. 9½ in. *h.* by 7 ft. 9 in. *w.*

Exhibited at the Royal Academy in 1837. Turner Collection.

No. **522**. Phryne going to the Public Bath as Venus. Demosthenes taunted by Æschines. An extensive landscape with some magnificent baths in the middle distance, and a crowd of figures in the foreground; among them Phryne as Venus is conspicuous in her chariot to the extreme right. Demosthenes and Æschines are on the opposite side of the foreground.

Engraved by J. B. Allen. On canvas, 6 ft. 4 in. *h.* by 5 ft. 5 in. *w.* Under glass.

Exhibited at the Royal Academy in 1838. Turner Collection.

No. **523**. Agrippina landing with the Ashes of Germanicus. Ancient Rome, the Triumphal Bridge, and Palace of the Cæsars restored.

> ——"The clear stream,
> Aye, the yellow Tiber glimmers to her beam,
> Even while the sun is setting."

Agrippina was the mother of Caligula and the widow of Germanicus. Her husband had died of poison at Antioch; Agrippina brought home his ashes in an urn, but she landed at Brundusium on the Adriatic, not at Rome, as represented by Turner.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11½ in. *w.* Engraved by A. Willmore.

Exhibited at the Royal Academy in 1839. Turner Collection.

No. **524**. The "Fighting Temeraire" tugged to her last Berth, to be broken up.

"The flag which braved the battle and the breeze,
No longer owns her."

On the right is the setting sun, producing effects in the sky of the utmost splendour, relieved by a small dark buoy in the foreground; on the left is the huge old ship of the line towed by a little black steam tug. The cool misty distance between the gorgeous sky and the momentarily brilliant water is crowded with shipping.

The Temeraire, an old 98 (named after a French ship taken at Lagos Bay in 1759), was, under command of Captain Eliab Harvey, the second ship in Lord Nelson's division at the battle of Trafalgar, 1805; the Fougueux, a French 74, became her prize in that engagement, when the Temeraire had 47 hands killed and 76 wounded on board. She was sold out of the service at Sheerness on the 16th of August 1838, and towed to Rotherhithe to be broken up.

Engraved by J. T. Willmore, A.R.A. On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.* Under glass.

Exhibited at the Royal Academy in 1839. Turner Collection

No. **525**. Bacchus and Ariadne. Ariadne, daughter of Minos, king of Crete, deserted by Theseus on the island of Naxos, is discovered by Bacchus when returning from a sacrifice, and the god becoming enamoured of her made her his bride. The figures of Bacchus and Ariadne are adopted from the celebrated picture by Titian, No. 35 in the national collection.

Engraved by C. Cousen. On canvas, circular, 2 ft. 6½ in. in diameter.

Exhibited at the Royal Academy in 1840. Turner Collection.

No. **526**. The New Moon. Sunset, sands at low water. To the left a sea-port; a steamer in the distance.

On wood, 2 ft. 1 in. *h.* by 2 ft. 7 in. *w.*

Exhibited at the Royal Academy in 1840. Turner Collection.

No. **527**. Venice, the Bridge of Sighs.

"I stood in Venice, on the Bridge of Sighs,
A palace and a prison on each hand."

Byron.

B. L

The Bridge of Sighs, known at Venice as the *Ponte dei Sospiri*, connects the Ducal Palace with the state prison: it leads directly from the Hall of the Council of Ten. This prison, commenced in 1589, was the last work of the Venetian architect Antonio da Ponte, who died in 1597, aged 88.

On canvas, 2 ft. *h.* by 3 ft. *w.* Engraved by J. C. Armytage.
Exhibited at the Royal Academy in 1840. TURNER COLLECTION

No. **528**. PEACE. BURIAL AT SEA OF THE BODY OF SIR DAVID WILKIE.

> "The midnight torch gleamed o'er the steamer's side,
> And merit's corse was yielded to the tide."
>
> *Fallacies of Hope.*

This distinguished painter died on board the Oriental steamer, off Gibraltar, on his return from a visit to the East, June the 1st, 1841. The coffin was lowered on that night into the sea in 36° 20 north latitude, and 6° 42′ west longitude.

Engraved by J. Cousen. On canvas, an octagon, 2 ft. 8½ in. in diameter. Under glass.
Exhibited at the Royal Academy in 1842. TURNER COLLECTION.

No. **529**. WAR. THE EXILE AND THE ROCK LIMPET.

> "Ah! thy tent-formed shell is like
> A soldier's nightly bivouac, alone
> Amidst a sea of blood ———
> ——but you can join your comrades."
>
> *Fallacies of Hope.*

On canvas, circular, 2 ft. 6½ in. in diameter.
Exhibited at the Royal Academy in 1842. TURNER COLLECTION.

No. **530**. SNOW STORM; STEAMBOAT OFF A HARBOUR'S MOUTH MAKING SIGNALS, in shallow water, and going by the lead. The painter was himself in this storm, in the "Ariel" off Harwich.

On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.* Under glass.
Engraved by R. Brandard.
Exhibited at the Royal Academy in 1842. TURNER COLLECTION.

No. **531**. SHADE AND DARKNESS. The evening of the Deluge.

"The moon put forth her sign of woe unheeded,
And the last token came; the giant framework floated;
The scared birds forsook their nightly shelter, screaming,
And the beasts waded to the ark."

Fallacies of Hope.

On canvas, an octagon, 2 ft. 6½ in. in diameter.

Exhibited at the Royal Academy in 1843. TURNER COLLECTION.

No. **532**. LIGHT AND COLOUR. The morning after the Deluge.

"The ark stood firm on Ararat; the returning sun
Exhaled earth's humid bubbles, and emulous of light,
Reflected her lost forms, each in prismatic guise."

Fallacies of Hope.

On canvas, an octagon, 2 ft. 6½ in. in diameter.

Exhibited at the Royal Academy in 1843. TURNER COLLECTION.

No. **533**. THE OPENING OF THE WALHALLA, 1842. Honour to King Ludwig the First of Bavaria.

"But peace returns—the morning ray
Beams on the Walhalla, reared to science and the arts,
And men renowned, of German fatherland."

Fallacies of Hope.

The Walhalla, a Doric temple erected on a hill on the left bank of the Danube, about five miles below Regensburg, was built by the architect Leo von Klenze; the first stone was laid by Ludwig I. of Bavaria on the 18th of October 1830, and it was opened by the same king on the 18th of October 1842. The interior contains 200 marble busts of eminent men of the German race.

Engraved by Charles Cousen. On wood, 3 ft. 6½ in. *h.* by 6 ft. 5½ in. *w.*

Exhibited at the Royal Academy in 1843. TURNER COLLECTION.

No. **534**. APPROACH TO VENICE, looking towards Fusina.

"The path lies o'er the sea, invisible."

Rogers's *Italy.*

On canvas, 2 ft. *h.* by 3 ft. *w.* Under glass. Engraved by J. C. Armytage.

Exhibited at the Royal Academy in 1843. TURNER COLLECTION.

No. **535**. The "Sun of Venice" going to Sea.

> "Fair shines the morn and soft the zephyr blows,
> Venezia's Fisher spreads his painted canvas gay
> Nor heeds the Demon who in grim repose
> Expects his evening prey."

The "Sun of Venice"—*Sol di Venezia*—is the name of the fishing boat putting out to sea.*

On canvas, 2 ft. *h.* by 3 ft. *w.* Under glass.

Exhibited at the Royal Academy in 1843. Turner Collection.

No. **536**. Fishing Boats bringing a Disabled Ship into Port Ruysdael.

The title given to this picture was adopted simply to do honour to Jacob Ruysdael, the celebrated landscape painter. The "Port Ruysdael" is the fiction of the painter.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.* Under glass.

Exhibited at the Royal Academy in 1844. Turner Collection.

No. **537**. Van Tromp's Shallop, at the entrance of the Scheldt.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1832. Turner Collection.

No. **538**. Rain, Steam, and Speed, the Great Western Railway.

Engraved by R. Brandard. On canvas, 3 ft. *h.* by 4 ft. *w.* Under glass.

Exhibited at the Royal Academy in 1844. Turner Collection.

No. **539**. Venice, the Canal of the Giudecca; the Dogana, and the church of Santa Maria della Salute.

On canvas, 1 ft. 11½ in. *h.* by 2 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1844. Turner Collection.

No. **540**. Venice Quay, the ducal palace, the Riva degli Schiavoni, and the church of San Zaccaria.

On canvas, 1 ft. 11½ in. *h.* by 2 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1844. Turner Collection.

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* See the quotation from Gray, illustrated by Etty's "Youth on the Prow, &c.," No. 356.

No. **541**. VENICE, NOON, from the Canal of St. Mark.
On canvas, 1 ft. 11½ in. *h.* by 2 ft. 11½ in. *w.*
Exhibited at the Royal Academy in 1845. TURNER COLLECTION.

No. **542**. VENICE, SUNSET, a fisher.
On canvas, 1 ft. 11½ in. *h.* by 2 ft. 11½ in. *w.*
Exhibited at the Royal Academy in 1845. TURNER COLLECTION.

No. **543**. VENICE, EVENING. GOING TO THE BALL.
On canvas, 1 ft. 11½ in. *h.* by 2 ft. 11½ n. *w.*
Exhibited at the Royal Academy in 1846. TURNER COLLECTION.

No. **544**. VENICE, MORNING. RETURNING FROM THE BALL.
On canvas, 1 ft. 11½ in. *h.* by 2 ft. 11½ in. *w.*
Exhibited at the Royal Academy in 1846. TURNER COLLECTION.

No. **545**. WHALERS. Beale's *Voyage.*
On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.*
Exhibited at the Royal Academy in 1845. TURNER COLLECTION.

No. **546**. WHALERS. "Hurrah for the whaler Erebus, another fish!" Beale's *Voyage.*
On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.* Under glass. Engraved by R. Brandard.
Exhibited at the Royal Academy in 1846. TURNER COLLECTION.

No. **547**. WHALERS ENTANGLED IN ICE, BOILING BLUBBER.
On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11 in. *w.*
Exhibited at the Royal Academy in 1846. TURNER COLLECTION.

No. **548**. QUEEN MAB'S GROTTO.
"Frisk it, frisk it, by the moonlight beam."
"Thy orgies, Mab, are manifold."
Fallacies of Hope.
On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.* Under glass.
Exhibited at the British Institution in 1846. TURNER COLLECTION.

No. **549**. UNDINE GIVING THE RING TO MASANIELLO, FISHERMAN OF NAPLES.

On canvas, 2 ft. 6½ in. square.

Exhibited at the Royal Academy in 1846. TURNER COLLECTION.

No. **550**. THE ANGEL STANDING IN THE SUN.

"And I saw an angel standing in the sun; and he cried with a loud voice, saying to all the fowls that fly in the midst of heaven, Come and gather yourselves together unto the supper of the great God; that ye may eat the flesh of kings, and the flesh of captains, and the flesh of mighty men, and the flesh of horses, and of them that sit on them, and the flesh of all men, both free and bond, both small and great." *Revelation* xix. 17, 18.

On canvas, 2 ft. 6½ in. square.

Exhibited at the Royal Academy in 1846. TURNER COLLECTION.

No. **551**. THE HERO OF A HUNDRED FIGHTS, an idea suggested by the German invocation upon casting the bell, in England called TAPPING THE FURNACE.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1847. TURNER COLLECTION.

No. **552**. ÆNEAS RELATING HIS STORY TO DIDO.

"Fallacious hope beneath the moon's pale crescent shone,
Dido listened to Troy being lost and won."
Fallacies of Hope.

Dido and Æneas are in a magnificent barge on the river, and attended by other similar barges.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1850. TURNER COLLECTION.

No. **553**. MERCURY SENT TO ADMONISH ÆNEAS.

"Beneath the morning mist
Mercury waited to tell him of his neglected fleet."
Fallacies of Hope.

"The Lord of heaven and earth, almighty Jove
Sends me with awful warnings from above.
What are your motives for this long delay?
Why thus in Libya pass your life away?
Ring's *Æneid*, B. iv.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1850. TURNER COLLECTION.

No. **554**. The Departure of the Trojan Fleet.

"He then commanded all the Trojan host
To launch the fleet now scattered on the coast.
The pitchy keel now glides along the flood.
* * *
At once the seas with sails are cover'd o'er,
And not a Trojan left upon the shore."
Ring's *Æneid*, b. iv.

"The orient moon shone on the departing fleet,
Nemesis invoked, the priest held the poisoned cup."
Fallacies of Hope.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.*
Exhibited at the Royal Academy in 1850. Turner Collection.

No. **555**. The Visit to the Tomb.

"The sun went down in wrath at such deceit."
Fallacies of Hope.

On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*
Exhibited at the Royal Academy in 1850. Turner Collection.

No. **556**. The Battle of Trafalgar, October the 21st, 1805. Sketch of the large picture at Greenwich.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.* Engraved by W. Miller.
Turner Collection.

No. **557**. Richmond Bridge.

On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*
Turner Collection.

No. **558**. Fire at Sea. Unfinished. To the right is seen the flaming fire, reaching to the water, on the left the boisterous sea; in the centre is a vast raft crowded with human beings, men, women, and children, while others are already washed by the waves from their precarious refuge; all are threatened by both the fire and the storm, alternately drenched by the one and scorched by the other; fire rains upon them from above, and the waves are opening to engulf them below.

Engraved by J. Cousen. On canvas, ft. 8 in. *h.* by 7 ft. 3 in. *w.*
Turner Collection.

No. **559**. Petworth Park. Tillington Church in the distance. Unfinished.

On canvas, 2 ft. 1 in. *h.* by 4 ft. 8 in. *w.*
Painted in 1829. Turner Collection.

No. **560**. Chichester Canal. Unfinished.

On canvas, 2 ft. 1 in. *h.* by 4 ft. 4 in. *w.*
Painted in 1829. Turner Collection.

No. **561**. Mountain Glen. Unfinished. The story of Diana and Actæon is slightly sketched in, in the foreground.

On canvas, 4 ft. 11 in. *h.* by 3 ft. 8 in. *w.*
Turner Collection.

No. **562**. Harvest Home. A Sketch. Unfinished.

On wood, 3 ft. *h.* by 4 ft *w.*
Turner Collection.

No. **813**. Fishing Boats in a stiff breeze, off the Coast. A stormy sky and a heavy sea; a view of a town on the coast, and some ships at anchor in the distance. In the foreground, a buoy, and a small boat with four fishermen, who appear to wish to put their fish on board one of the sailing boats near them.

On canvas, 2 ft. $3\frac{1}{2}$ in. *h.* by 2 ft. $11\frac{1}{4}$ in. *w.*

This example is in the style of Turner's pictures of about the year 1801. Bequeathed in 1870, by Mr. John Meeson Parsons.

THOMAS UWINS.

Thomas Uwins, R.A., was born in London on the 25th of February 1782, and was originally placed with an engraver, of the name of Smith, but he soon gave up the study of the engraver's art for that of the painter. He became a student of the Royal Academy, and commenced his career as a water colour painter and illustrator of books; he was elected a member of the Old Water Colour Society in 1811. In 1814 he visited the south of France; he from that time painted

also in oil colours, and spent some years as a portrait painter in Scotland.

In the autumn of 1826 he went to Italy, and returned to England 1831. In 1832 he exhibited "the Interior of a Saint Manufactory at Naples," at the Royal Academy, and was elected an associate of that institution in the following year. The "Saint Manufactory" was succeeded by "Taking the Veil" and many other Italian, chiefly Neapolitan, subjects, on the walls of the Academy, and Uwins became an Academician in 1839. In 1842 he was appointed by the Queen, Surveyor of the Royal Pictures; and in 1847 he was made keeper of the National Gallery, a post which he resigned in 1855. He held also for some years the office of librarian to the Royal Academy. He died at Staines on the 25th of August 1857, and was buried in the churchyard of that place. Uwins contributed 102 pictures to the exhibitions of the Royal Academy.*

No. **387**. The Vintage in the Claret Vineyards on the Banks of the Gironde, South of France.

"The girls gathered the grapes with scissors; boys took their full baskets and supplied them with empty ones. The boys then carried their loads to the side of the vineyard, where the *bastes* or tubs were filled carefully, and then carried by young men to the *charette aux bœufs*, and thus conveyed to the wine presses."

Engraved by J. Outrim, and L. Stocks, A.R.A. On canvas, 2 ft. 5½ in. *h.* by 4 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1848. Vernon Collection.

No. **388**. "Le Chapeau de Brigand." A little girl who had dressed herself up, during the painter's absence, in a brigand's hat, a woman's jacket, and various articles of Italian costume lying about the studio. Half-length, life size.

Engraved by Lumb Stocks, A.R.A. On canvas, 2 ft. 5 in. *h.* by 1 ft. 9½ in. *w.*, rounded at top.

Exhibited at the Royal Academy in 1843. Vernon Collection.

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* *Art Journal*, September 1847 and October 1857. *Royal Academy Catalogues.*

No. **730.** Sir Guyon, fighting for Temperance, releases Verdant from the enchantment of Acrasia.

> " Guyon by Palmer's governance
> Passing through perils great,
> Doth overthrow the Bower of Bliss,
> And Acrasy defeat."
>
> Spencer, *Faerie Queene*, II. 12.

To the right in the middle distance is seen the "Bower of Bliss," in the foreground to the left are Sir Guyon and the Palmer. Having passed through many "covert groves and thickets close," they

> " ——————— at last display
> That wanton lady, with her lover lose,
> Whose sleepy head she in her lap did soft dispose."
>
> " Some goodly swayne of honorable place,
> That certes it great pity was to see
> Him his nobility so foul deface."
>
> " His warlike arms, the idle instruments
> Of sleeping praise, were hung upon a tree :
> And his brave shield full of old moniments,
> Was foully ras't, that none the signs might see ;
> Ne for them, ne for honour cared he,
> Ne ought that did to his advancement tend ;
> But in lewd loves, and wasteful luxury
> His days, his goods, his body he did spend :
> O horrible enchantment, that him so did blend."

On canvas, 2 ft. 4 in. *h.* by 3 ft. 6 in. *w.*

Exhibited at the Royal Academy in 1849. Bequeathed to the Trustees of the British Museum by Mr. Apsley Pellatt in 1863.

VANDERPLAAS.

There were two Dutch painters of the seventeenth century of this name—Pieter and David ; both are mentioned as able painters. The age of Pieter is not known ; David was born at Amsterdam in 1647, and died in 1704. He was a skilful portrait-painter.*

No. **175.** Portrait of John Milton. In the background is a pilgrim's staff, and in the upper part of the picture, on the right, the vision of an angel with the standard

* Immerzeel, *Levens en Werken, &c.*

of the Cross. Half-length, life size. Milton died in 1674, aged 66.

Engraved, as Milton, for W. Stephenson, Norwich, in 1797; and for Messrs. Boydell.* On canvas, 2 ft. 4 in. *h.* by 1 ft. 11½ in. *w.*

Presented to the National Gallery, in 1839, by Mr. Capel Lofft.

JAMES WARD.

James Ward, R.A., was born in Thames Street, London, Oct. 23, 1769. He was originally placed with J. R. Smith, the engraver, but was afterwards articled to his elder brother William, a mezzo-tint engraver, and he practised as an engraver himself for some years; but he afterwards took to painting, imitating the manner of Morland, his brother-in-law. Some of Ward's early pictures were engraved by his brother William Ward, A.E., and some were sold in Ireland as works of Morland. In 1794 James Ward was appointed painter and engraver to the Prince of Wales, and he engraved Sir W. Beechey's large picture of the "Review of the Third and Tenth Dragoons."

It was shortly after this, that through a connexion with the Royal Agricultural Society, Ward was led to take to animal painting, a branch of the art in which he eventually attained such great eminence. His masterpiece is the large picture of an Alderney bull, now in this collection. Sir John F. Leicester, afterwards Lord de Tabley, and Mr. John Allnutt of Clapham, were his two principal patrons as an animal painter.

Ward was elected an associate of the Royal Academy in 1807, and an Academician in 1811, and he was an exhibitor from 1792 to 1855, contributing altogether 287 works to its exhibitions. He died November 17, 1859, in his ninety-first year.†

No. **385**. Lake and Tower in De Tabley Park, with cattle in the foreground, amongst which a bull is conspicuous. A stormy sky.

Engraved by T. A. Prior. On canvas, 3 ft. *h.* by 4 ft. 4 in. *w.*

Painted in 1814. Purchased by Mr. Vernon at the sale of Lord de Tabley's pictures in 1827. Vernon Collection.

* Mrs. Jameson, *Handbook to the Public Galleries of Art.*

† *Art Journal*, 1849–60. *Royal Academy Catalogues.*

No. **386**. The Council of Horses. Gay's *Fable*. A woody landscape, with many horses standing under a yew tree, in grave debate, according to the *Fable*.

"And, to the murmurs of his train,
Thus spoke the Nestor of the plain:
* * *
I grant to man we lend our pains,
And aid him to correct the plains,
But doth not he divide the care,
Thro' all the labours of the year?
* * *
He sows, he reaps the harvest's gain,
We share the toil, and share the grain.
Since ev'ry creature was decreed
To aid each other's mutual need,
Appease your discontented mind,
And act the part by Heav'n assigned."

Engraved by T. A. Prior. On canvas, 3 ft. 11½ in. *h.* by 5 ft. 6½ in. *w.*

Exhibited at the Royal Academy in 1848. Vernon Collection.

No. **688**. Landscape with Cattle—Alderney Bull, Cow, and Calf in the centre; another cow, sheep, and a goat in the foreground; all life-size. In the distance, meadows with cattle grazing.

On canvas, 10 ft. 8 in. *h.* by 15 ft. 10 in. *w.*

Painted in 1820–22, as the artist himself informs us, at the suggestion of West, in emulation with the celebrated picture of a bull at the Hague, by Paul Potter. It was exhibited in 1823, shortly after its completion, in the British Institution. The Alderney animals represented were the property of Mr. Allnutt of Clapham. Purchased from the painter's son, Mr. G. R. Ward, in 1862.

EDWARD MATTHEW WARD, R.A.

No. **430**. Doctor Johnson in the Ante-room of Lord Chesterfield, waiting for an audience, 1748. An incident founded on his lordship's neglect of Dr. Johnson, during the progress of his Dictionary.

"Seven years, my lord, have now past since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing on my work through difficulties of which it is useless to complain, and have

brought it, at last, to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect, for I never had a patron before." Boswell's *Life of Johnson.*

Engraved by C. W. Sharpe. On canvas, 3 ft. 5½ in. *h.* by 4 ft. 6½ in. *w.*

Exhibited at the Royal Academy in 1845. VERNON COLLECTION.

No. **431**. THE DISGRACE OF LORD CLARENDON, after his last interview with the king, Whitehall Palace, 1667. Lord Clarendon is descending the garden steps; the retiring figure in the middle distance, of which the back only is seen, represents the king, Charles II. Various courtiers, among whom is conspicuous Lady Castlemaine, in the balcony, are exulting in the disgrace of the fallen minister. Pepys' *Diary.*

Engraved by F. Bacon. On canvas, 1 ft. 9 in. *h.* by 2 ft. 4½ in. *w.*

Sketch of the picture in the collection of Lord Northwick at Cheltenham, which was exhibited at the Royal Academy in 1846. VERNON COLLECTION.

No. **432**. THE SOUTH SEA BUBBLE, A SCENE IN CHANGE ALLEY IN 1720.

" The earth hath bubbles, as the water hath;
And these are of them."

Macbeth.

" The crowds were so great within doors, that tables with clerks were set in the streets. In this motley throng were blended all ranks, all professions, and all parties, churchmen and dissenters, whigs and tories, country gentlemen and brokers. An eager strife of tongues prevailed in this second Babel; new reports, new subscriptions, new transfers flew from mouth to mouth; and the voice of ladies (for even many ladies had turned gamblers) rose loud and incessant above the general throng." Lord Mahon's *History of England.*

" Our greatest ladies hither come
And ply in chariots daily,
Or pawn their jewels for a sum,
To venture it in Alley."

Ballad of the Time.

Engraved by J. Carter. On canvas, 4 ft. 3 in. *h.* by 6 ft. 2 in. *w.*

Exhibited at the Royal Academy in 1847. VERNON COLLECTION.

No. **616**. JAMES II., IN HIS PALACE OF WHITEHALL, RECEIVING THE NEWS OF THE LANDING OF THE PRINCE OF ORANGE, IN 1688.

"He turned pale, and remained motionless; the letter dropped from his hand; his past errors, his future dangers rushed at once upon his thoughts; he strove to conceal his perturbation, but, in doing so, betrayed it; and his courtiers, in affecting not to observe him, betrayed that they did."

Sir John Dalrymple's *Memoirs.*

On canvas, 3 ft. 11½ in. *h.* by 5 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1850. Bequeathed by Mr. Jacob Bell in 1859.

THOMAS WEBSTER, R.A.

No. **426**. GOING INTO SCHOOL, called also THE TRUANT. An old dame is seen within a cottage teaching a child to read; two boys on the outside are just skulking into school.

Engraved by T. Phillibrown, on wood, 1 ft. 5 in. *h.* by 1 ft. 2½ in. *w.*

Exhibited at the Royal Academy in 1836. VERNON COLLECTION.

No. **427**. A DAME'S SCHOOL.

"In every village marked with little spire,
Embowered in trees and hardly known to fame,
There dwells in lowly shed and mean attire
A matron old, whom we schoolmistress name,
Who boasts unruly brats with birch to tame:
They, grieven sore, in piteous durance pent,
Awed by the power of this relentless dame,
And ofttimes on vagaries idly bent,
For unkempt hair, or task unconned, are sorely shent."

Shenstone.

Engraved by Lumb Stocks, A.R.A.; and by H. Bourne. On canvas, 2 ft. *h.* by 3 ft. 11 in. *w.* Under glass.

Exhibited at the Royal Academy in 1845. VERNON COLLECTION.

WEST.

BENJAMIN WEST, P.R.A., was born at Springfield, in Pennsylvania, Oct. 10, 1738: his father was of a Buckinghamshire family. His artistic career was commenced through the present of a box of colours, which was made to him, when

about nine years old, by a Pennsylvanian merchant, whose attention was attracted by some of the boy's pen-and-ink sketches. This gentleman, a Mr. Pennington, afterwards took West to Philadelphia, and there introduced him to a painter of the name of Williams, from whose conversation and instruction he derived great benefit. He returned to his native place for a short time, and, in his eighteenth year, appeared as a portrait-painter at Philadelphia. From Philadelphia he removed to New York; he shortly afterwards found an opportunity of going to Rome, where he arrived in July 1760. He remained about three years in Italy, and in 1763 visited England, where, through the many valuable connexions which he formed, he determined to remain.

One of West's first patrons in England was Dr. Drummond, Archbishop of York, who introduced the young painter to King George III., for whom West was almost exclusively employed for more than thirty years, from 1767 until 1802.

West was one of the original members of the Royal Academy, and he succeeded Sir Joshua Reynolds as its President in 1792. When, through the illness of George III., he lost the patronage of the Court in 1802, although then sixty-four years of age, he commenced a series of religious pictures on a larger scale than any which he had painted for the king. The first of this series was "Christ Healing the Sick," in this collection. This was followed by works of still greater dimensions, among which were—"Christ Rejected," and "Death on the Pale Horse." West painted altogether, including his coloured sketches, about four hundred pictures, one of the most celebrated is the "Death of General Wolfe," an early work.* In this picture he introduced the sensible innovation of dressing the characters in their proper costume: previous to that time, it was the common practice with painters to dress their figures, in historical compositions of any kind, in the Greek or Roman costume. Sir Joshua Reynolds was one of those who were averse to the innovation, but when the picture was finished he changed his opinion; after a careful examination of the picture, he observed to the Archbishop of York, who was with him

* In the possession of the Marquis of Westminster. There is a duplicate at Hampton Court. It is admirably engraved by Woollett.

at the time, "West has conquered; he has treated his subject as it ought to be treated; I retract my objections. I foresee that this picture will not only become one of the most popular, but will occasion a revolution in art."

West died at his house in Newman-street, March 11, 1820, in his eighty-second year; and was buried with great pomp in St. Paul's Cathedral. "He was one of those great men," says his biographer, "whose genius cannot be justly estimated by particular works, but only by a collective inspection of the variety, the extent, and the number of their productions." * He exhibited 249 pictures at the Royal Academy in fifty years.

No. **121**. CLEOMBROTUS ORDERED INTO BANISHMENT BY LEONIDAS II., King of Sparta. During the deposition of Leonidas, Cleombrotus, his son-in-law, usurped the government of Sparta, and was banished by Leonidas after his restoration. Chelonis, the wife of Cleombrotus, preferred banishment with her husband to remaining at Sparta with her father. "So that," says Plutarch, "had not Cleombrotus been corrupted with the love of false glory, he must have thought exile with such a woman a greater happiness than a kingdom without her." She had accompanied her father during the usurpation of her husband. † Composition of thirteen small figures.

Engraved by C. Hodges; and by T. Garner, for Jones's *National Gallery*. On canvas, 4 ft. 6 in. *h.* by 6 ft. *w.*

One of the painter's earliest works, exhibited at the Royal Academy in 1770. Presented to the National Gallery, in 1827, by W. Wilkins, R.A.

No. **126**. PYLADES AND ORESTES BROUGHT AS VICTIMS BEFORE IPHIGENIA. They visited the Tauric Chersonesus, in order to carry off the statue of Diana there, to which the Tauri sacrificed all strangers. Iphigenia, who was priestess

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* Galt, *Life and Studies of Benjamin West, &c.* London, 1820. It contains his discourses delivered to the students of the Royal Academy at the distribution of prizes. More accessible notices of West will be found in Allan Cunningham's *Lives, &c.*, and in the *Penny Cyclopoedia.*

† Plutarch, *Life of Agis.*

of Diana, upon recognizing her brother in Orestes, enabled them to execute their purpose, and they all three escaped to Greece.* Composition of thirteen small figures.

Engraved by J. Basire; and by J. Kennerley, for Jones's *National Gallery*. On canvas, 3 ft. 4 in. *h.* by 4 ft. 2 in. *w.*

Likewise one of the painter's earlier works. Presented to the National Gallery, in 1826, by Sir George Beaumont, Bart.

No. **131**. CHRIST HEALING THE SICK IN THE TEMPLE.

"And the blind and the lame came to him in the temple: and he healed them."—*Matthew* xxi. 14.

In the foreground, sick of various ages and both sexes are being brought into the temple to be cured: Christ stands in the midst among them; behind him are his disciples and many of the Jews. Composition of many figures, life-size.

Engraved on a large scale by C. Heath; and small by T. Phillibrown, for Jones's *National Gallery*. On canvas, 9 ft. *h.* by 14 ft. *w.*

This picture was originally painted for the Quakers' Hospital in Philadelphia, but was sold by West to the Directors of the British Institution, who presented it, in 1826, to the National Gallery. A duplicate by the painter was sent in its stead to America, and the proceeds of the exhibition of the copy enabled the governors of the hospital at Philadelphia to add a new wing to the building.

No. **132**. THE LAST SUPPER.

"Verily, verily, I say unto you, that one of you shall betray me."—*John* xiii. 21.

A composition of thirteen figures seated at a table; candle light.

Engraved by T. Ryder; by C. W. Sharpe; and by A. Duncan, for Jones's *National Gallery*. On canvas, 6 ft. *h.* by 9 ft. *w.*

Painted for George III. in 1784; and presented to the National Gallery, in 1828, by George IV.

No. **315**. THE INSTALLATION of the Order of the Garter. A sketch.

Engraved by W. Taylor. On canvas, 1 ft. 6½ in. *h.* by 1 ft. 9½ in. *w.*

VERNON COLLECTION.

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* Euripides, *Iphigenia in Tauris*.

No. **799.** Portrait of a Lady as Hebe. Half-length, life size.

On canvas, 4 ft. 2 in. *h.* by 3 ft. 3½ in. *w.*

Bequeathed by her daughter, Miss Harriet Worrell, in 1869.

WILKIE.

Sir David Wilkie, R.A., was born in the parish of Cults, Fifeshire, November 18, 1785: his father was minister of Cults. He was placed in 1799 in the "Trustees' Academy" at Edinburgh, where in 1803 he won the ten-guinea premium for the best painting of "Callisto in the Bath of Diana." He came to London in 1805, and entered as a student in the Royal Academy; soon afterwards he attracted general notice by his picture of the "Village Politicians," which was exhibited in the Royal Academy in 1806. From this period, Wilkie's fame was established, each succeeding work adding to his popularity. The "Village Politicians" was followed by the "Blind Fiddler," the "Card-players," the "Rent-day," the "Jew's Harp," the "Cut Finger," the "Wardrobe Ransacked," the "Village Festival," and others. He was elected an Associate of the Royal Academy in 1809, and a member in 1811. These early works are all very carefully painted. In 1825 he proceeded to the Continent for three years, and after his return he completely changed both his style and class of subjects. The following are the principal works which he executed between 1811 and 1825:—"Blindman's Buff," the "Letter of Introduction," "Duncan Gray," "Distraining for Rent," the "Rabbit on the Wall," the "Penny Wedding," the "Whisky Still," the "Reading of the Will;" and the "Chelsea Pensioners,"* painted for the Duke of Wellington. Up to 1825, Wilkie was known exclusively as a *genre*-painter. After his continental tour, during which he visited France, Germany, Italy, and Spain, he appeared almost exclusively as an historical and portrait painter, substituting a light effective style of handling for the carefully laboured execution of his earlier works. This change he himself attributed to a more intimate acquaintance with the old masters, which he had acquired by his foreign tour. He

* There are prints of all the above, and of many other works of Wilkie, by the engravers, Raimbach, Burnet, Cousins, Doo, Fox, and others.

was particularly struck by the works of Correggio, Rembrandt, and Velazquez.* His most celebrated picture in this second style is his "John Knox Preaching," exhibited in 1832, now in this Collection.

After the death of Sir Thomas Lawrence in 1830, Wilkie was appointed in his place painter in ordinary to His Majesty; he was already limner to the king in Scotland. This post he had obtained after the death of Sir Henry Raeburn in 1823. He was knighted in 1836. In the autumn of 1840 he set out for a tour in the east, and at the close of the same year he arrived at Constantinople, where he painted a portrait of the Sultan Abdul Medjid. From Constantinople Sir David went to the Holy Land and Egypt. He complained of illness while at Alexandria, and on the 1st of June 1841 he expired on board the Oriental steamer, off Gibraltar; his body was committed on the same day to the deep.†

Wilkie exhibited 100 pictures at the Royal Academy: a complete list of his works, with their dates, and the prices he received, is given at the end of his "Life" by Allan Cunningham.

No. **99**. The Blind Fiddler. An itinerant musician is entertaining a cottager and his family with a tune on the fiddle; the father gaily snaps his fingers at an infant on the knees of the mother, behind whom a mischievous boy, with the poker and bellows in his hands, is mimicking the action of the musician. With this exception, all, even the dog standing by the chair of its mistress, appear to be intent upon the music of the blind fiddler. Composition of twelve small figures. The accessories are very elaborate.

Engraved by J. Burnet; and by T. Nicholson, for Jones's *National Gallery*. On wood, 1 ft. 11 in. *h.* by 2 ft. 7 in. *w.* Under glass.

Painted in 1807 for Sir George Beaumont, Bart., and by him presented, in 1826, to the nation.

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* See his letters in the *Life* by Allan Cunningham.

† The coffin was lowered into the sea in 36° 20′ north lat. and 6° 42′ west long. See *The Life of Sir David Wilkie, with his Journals, Tours, and Critical Remarks on Works of Art, and a Selection from his Correspondence*, by Allan Cunningham, 3 vols. 8vo. London, 1843.

No. **122**. The Village Festival. Various groups of villagers carousing in the yard of a country inn. The wife and daughter of a half-intoxicated countryman, endeavouring to draw him away from his boisterous and unwilling companions, form the principal group in the centre of the picture; and the rosy-cheeked host, near the balcony, on the left, pouring out a glass of ale for another of his customers, is likewise a very conspicuous figure: to the right, an elderly woman appears shocked at the sight of her drunken son, who lies on the ground before her. Composition of numerous small figures.

Engraved by C. W. Marr; by G. Mosse; by E. Smith; by W. Finden, for the *Associated Engravers;* by W. Greatbach; and by P. Lightfoot, for Jones's *National Gallery*. On canvas, 3 ft. 1 in. *h.* by 4 ft. 2 in. *w.* Under glass.

Painted, in 1811, for Mr. Angerstein, with whose pictures it was purchased by Parliament, for the nation, in 1824.

No. **231**. Portrait of Thomas Daniell, R.A., an able landscape painter and engraver, well known for his great work on "Oriental Scenery," published in 1808, the joint production of himself and his brother, William Daniell. He died in 1840, aged ninety-one.

On canvas, 2 ft. 6 in. *h.* by 2 ft. *w.*

Bequeathed to the National Gallery by Miss Mary Ann Fuller, 1853.

No. **241**. The Parish Beadle. The Beadle has arrested a party of four vagrants, who have been exhibiting the feats of a bear, a monkey, and a dog, to the music of a tambourine and a hurdy-gurdy. A black-eyed woman, with the hurdy-gurdy, is the most prominent figure of the group; she appears half inclined to resist the authority of the portly beadle, who has seized by the arm a boy carrying the monkey: one assistant is busy opening the lock-up house, while another appears to be keeping off the crowd of boys disposed to follow the party.

Engraved by Geo. Greatbach, for the "Wilkie Gallery."

On panel, 1 ft. 11½ *h.* by 2 ft. 11¼ *w.* Under glass.

This picture was painted in 1822, and exhibited in the following year; it was Wilkie's first work of this class after the painting of

his great work, the "Chelsea Pensioners, and is the first picture in which he adopted that bolder mode of execution which characterized his later works, as compared with those by which he acquired his great name. It was painted, according to the Academy Catalogue, in illustration of the following words from Burns' *Justice of the Peace:* "And an officer giveth sufficient notice what he is, when he saith to the party, 'I arrest you in the King's name;' and in such case the party, at their peril, ought to obey him."

Bequeathed to the National Gallery, in 1854, by Lord Colborne, for whom it was originally painted.

No. **328.** THE FIRST EAR-RING. A mother holding her child while she is undergoing the operation of having her ears bored.

Engraved by W. Chevalier ; and by W. Greatbach. On wood, 2 ft. 5 in. *h.* by 1 ft. 11½ in. *w.* Under glass.

Exhibited at the Royal Academy in 1835. VERNON COLLECTION.

No. **329.** THE BAGPIPER.

Engraved by E. Smith, and by R. C. Bell. On wood, 10 in. *h.* by 8 in. *w.*

Originally painted for Francis Freeling, Esq., 1813. Exhibited at the British Institution in that year.

VERNON COLLECTION.

No. **330.** A WOODY LANDSCAPE.

Engraved by J. Cousen. On wood, 9 in. square.

Painted in 1822. VERNON COLLECTION.

No. **331.** NEWSMONGERS. A small group of men, women, and children gathered together on an open place eagerly listening to one reading the news.

Engraved by W. Taylor, and by J. Cousen. On wood, 16 in. *h.* by 13½ in. *w.* Under glass.

Originally painted for General Phipps. Exhibited at the Royal Academy in 1821. VERNON COLLECTION.

No. **332**. PEEP-O'DAY BOYS CABIN, WEST OF IRELAND.

The White-Boy or Peep-o'Day Boy "has returned home after his night's adventure, for the daylight has broken over the horizon; he has thrown himself on the floor of the cabin, and has fallen asleep, with his fire-arms by his side, to guard against surprise; his wife keeps watch by him, and another female seems to have just entered to give notice of impending danger; everything indicates the fearful position in which his passions or his *amour de patrie* have placed him."*

Engraved by C. W. Sharpe. On canvas, 4ft. 1 in. *h.* by 5 ft. 8 in. *w.* Under glass.

Exhibited at the Royal Academy in 1836. VERNON COLLECTION.

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894. THE PREACHING OF KNOX BEFORE THE LORDS OF THE CONGREGATION, 10th June 1559. "In Dr. M'Crie's life of this extraordinary person is described the event this picture is intended to represent, which took place during the regency of Mary of Guise, in the parish church of St. Andrew's, in Fifeshire, where John Knox, having just arrived from Geneva, after an exile of thirteen years, in defiance of a threat of assassination, and while an army in the field was watching the proceedings of his party, appeared in the pulpit and discoursed to a numerous assembly, including many of the clergy, when 'such was the influence of his doctrine that the provost, bailies, and inhabitants harmoniously agreed to set up the reformed worship in the town. The church was stripped of all images and pictures, and the monasteries were pulled down.'

"Close to the pulpit on the right of Knox are Richard Ballenden, his amanuensis, with Christopher Goodman, his colleague; and, in black, the Maltese Knight, Sir James Sandilands, in whose house at Calder the first Protestant sacrament was received. Beyond the latter, in the scholar's cap and gown, is that accomplished student of St. Andrew's, the Admirable Crichton. Under the pulpit is Thomas Wood, the precentor, with his hour-glass; the schoolboy below is John Napier, Baron of Merchiston, inventor of the logarithms; and further to the right is a child which has been brought to be baptized when the discourse is over.

"On the other side of the picture, in red, is the Lord James Stuart, afterwards Regent Murray; beyond is the

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* *The Vernon Gallery*, by S. C. Hall, 1851.

Earl of Glencairne; and in front, resting on his sword, is the Earl of Morton; behind whom is the Earl of Argyll, whose Countess, the half sister of Queen Mary, and the lady in attendance upon her, make up the chief light of the picture. Above this group is John Hamilton, Archbishop of St. Andrew's, supported by the Bishop Beatoun, of Glasgow, with Quinten Kennedy, the Abbot of Cross Raguel, who maintained against Knox a public disputation.

"In the gallery is Sir Patrick Learmouth, Provost of St. Andrew's and Laird of Dairsie, and with him two of the bailies. The boy on their left is Andrew Melville, successor of Knox; and beyond him, with other Professors of the University of St. Andrew's, is the learned Buchanan; at the back of the gallery is a crucifix, attracting the regard of Catholic penitents; and in the obscurity above is an escutcheon to the memory of Cardinal Beaton."

Royal Academy Catalogue, 1832.

On wood, 4 ft. ½ in. *h.* by 5 ft. 4½ in. *w.* Engraved by G. T. Doo, R.A.

Commenced for the Earl of Liverpool, and completed for the late Sir Robert Peel. Exhibited at the Royal Academy in 1832. Purchased with the Peel Collection in 1871.

No. **921.** Sketch of Blind Man's Buff. The original design of the large picture in the collection of Her Majesty, in Buckingham Palace. Inscribed D. Wilkie, 1811.

On panel, 12 in. *h* by 18 in. *w.*

This sketch was painted in 1811, and was exhibited at the Royal Academy in 1812. The large picture of the same composition was painted for the Prince Regent, and was exhibited at the Academy in 1813. It is engraved by A. Raimbach. The sketch became the property of the Earl of Mulgrave, from whose collection in 1832 it passed into the possession of Mr. C. L. Bredel; it was bequeathed to the National Gallery by his sister Miss Harriet Bredel, in 1875.

EDWARD WILLIAMS.

Edward Williams was born in Lambeth, in 1782. Having lost his father, who was an engraver, at an early

age, he was placed with his maternal uncle, James Ward, R.A., the distinguished animal painter. But after a short residence with his uncle he was apprenticed to Mr. Hillier, a carver and gilder, Silver Street, Golden Square, with whom he served his full time.

While living with Mr. Hillier, Williams had devoted his spare time to miniature painting, and after the completion of his term of apprenticeship he turned his attention chiefly to landscape, with which he combined the trade of a carver and gilder. He was not long, however, in meeting with such success as a landscape painter, as finally enabled him to wholly forsake the trade for the profession. For many years his favourite subjects were moonlight scenes. He resided, the last few years of his life, at Barnes, in Surrey, where he died, June the 24th 1855, leaving behind him six sons, who are all following their father's profession.

No. **123.** A LANDSCAPE, WITH FIGURES, BY MOONLIGHT. The rising moon is seen partly concealed by a castellated eminence, in the middle-distance; in the foreground is a piece of water, with some figures in a boat.

On wood, 2 ft. *h.* by 2 ft. 8 in. *w.*

Bequeathed to the National Gallery, in 1837, by Lieut. Col. Ollney.

PENRY WILLIAMS.

No. **433.** ITALIAN GIRL WITH TAMBOURINE, peasants feasting in the background.

Engraved by C. Rolls. On canvas, 1 ft. 7½ in. *h.* by 1 ft. 4 in. *w.*
Painted in Rome. VERNON COLLECTION.

No. **434.** ITALIAN PEASANTS RESTING BY THE ROAD SIDE: a man, his wife and child, seated at the foot of a wayside cross. Dark foliage in the background; two other peasants passing.

Engraved by C. Rolls. On canvas, 1 ft. 7½ in. *h.* by 1 ft. 4 in. *w.*
Painted in Rome. VERNON COLLECTION.

No. **662.** NEAPOLITAN PEASANTS AT A FOUNTAIN. A woody landscape, evening, with the setting sun tinging

some hills and a castle in the background. Many women and children at a fountain, with vessels of copper and of earthenware; in the foreground are a goat and kid, with a girl holding a child upon the goat's back.

On canvas, 3 ft. 5½ in. *h.* by 5 ft. *w.*

Painted at Rome in 1859. Bequeathed by Mrs. Huskisson.

WILSON.

Richard Wilson, R.A., was born in 1713, at Pinegas, Montgomeryshire, where his father was the clergyman. He showed an early taste for drawing, and attracted the notice of Sir George Wynne, who took him to London, and placed him with an obscure portrait-painter of the name of Wright.

Wilson commenced his career as a portrait-painter, and attained, as such, considerable eminence: but in 1749, when he went to Italy, he turned his attention, by the advice of Zuccarelli and Vernet, wholly to landscape-painting, and soon acquired the reputation, even during his residence in Italy, of one of the principal landscape-painters of his time. He returned to London in 1755, after an absence of six years, but it was not until 1760, when his picture of "Niobe" was exhibited in the great room at Spring Gardens, that his talents were appreciated in this country; he, however, never attained general popularity, and his life affords an example of the caprice of the public taste. He was one of the original thirty-six members of the Royal Academy, which was founded in 1768; and after the death of Hayman, in 1776, he succeeded him as librarian. Wilson solicited this place, for, though the emolument connected with it is small, the great landscape-painter was in such comparatively indigent circumstances, that even this small salary was of the utmost importance to him. For some few of his pictures he was fortunate enough to find liberal purchasers, and these subjects he generally repeated two or three times; other works he was compelled to hawk about to the various picture-dealers, and accept whatever trifling sum they might offer for them. Towards the close of his life his circumstances were considerably improved, in consequence of a legacy from a brother. He retired in 1780 to the village of Llanverris or Llanferras, in Denbighshire, where he died in 1782, in the seventieth year of his age. In 1814,

about seventy of Wilson's pictures were exhibited in the British Institution, and a contemporary paper had the following remarks upon his views in Italy:—"In many of these pictures Italy is realized. They are fine compositions, mingling the loveliest appearances of nature, where nature is most beautiful, with dreary and dark desolation, and every touching image which decaying grandeur in the noblest works of art could suggest to a classical imagination. From these sources emotion is engendered by the magic power of the painter, to which we can apply no other epithet but that of 'sacred.'"* Wilson exhibited altogether only 31 pictures at the Royal Academy, from 1769 to 1780, both inclusive.

Some of Wilson's most capital pictures have been admirably engraved by Woollett, namely—Phaëton; Celadon and Amelia; Ceyx and Alcyone; Snowdon; Cicero at his Villa, and its companion piece, Solitude; Meleager and Atalanta; Apollo and the Seasons; and the Niobe, in this collection. The figures in his landscapes are not all painted by himself; he occasionally availed himself of the assistance of Mortimer and Hayman. Joseph Farington, R.A., and William Hodges, R.A., were Wilson's principal scholars.

No. **108**. The Ruins of the Villa of Mæcenas, at Tivoli, on the banks of the river Anio (Teverone), which runs into the Tiber a few miles above Rome. The building to the right of the villa among the cypresses was a convent of Jesuits; the temple beneath was built in honour of the god Tibris. The spring which issues from the rock on the left is intended for the Blandusian fountain of Horace, whose Tiburtine villa stood behind the trees on the left, fronting the Villa of Mæcenas. The two women at the fountain are dressed in the costume of the country.†

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* T. Wright, *Some Account of the Life of Richard Wilson, Esq., R.A.*, London, 1824.

† Such is a portion of the painter's own description of this composition, given with the receipt of 26*l.* 5*s.*, the sum paid for the original picture by a Mr. Macklay; that picture is now in the possession of the Rev. Prebendary Ford, with these documents, quoted in Mrs. Jameson's *Handbook to Public Galleries*. The fountain of Blandusia, as is well known, was at Digentia, some miles above Tivoli. See De Sanctis, *La Villo d'Orazio*, Ravenna, 1784.

Engraved by M. Rooker; by J. Le Keux, for the *Associated Engravers;* and by R. Brandard, for Jones's *National Gallery.* On canvas, 3 ft. 10 in. *h.* by 5 ft. 6 in. *w.*

Painted for Sir George Beaumont, Bart., and by him presented to the nation, in 1826. This composition was painted five times by Wilson.

No. **110.** LANDSCAPE, WITH FIGURES, REPRESENTING THE DESTRUCTION OF NIOBE'S CHILDREN. Niobe, daughter of Tantalus king of Lydia, and wife of Amphion, son of Antiope, was so proud of the seven sons and seven daughters which she had by this marriage, that she refused to sacrifice to Latona, the mother of only two children. Latona in revenge entreated her children, Apollo and Diana, to destroy the offspring of Niobe: the sons were shot by Apollo, and the daughters, with the exception of one who escaped, by Diana. The avenging deities are seen in the clouds discharging the fatal shafts; below is the terrified family of Niobe. Rocky landscape with a cascade, and a distant view of the sea; in the foreground on the left is seen a bridge.

Engraved by Woollett; by S. Smith, with the figures by W. Sharp; and in small by J. C. Varrall, for Jones's *National Gallery.* On canvas, 3 ft. 10 in. *h.* by 5 ft. 6 in. *w.*

Painted for Sir George Beaumont, Bart., and by him presented to the nation, in 1826. There are two duplicates of this picture.

No. **267.** LANDSCAPE WITH FIGURES. A river scene, with a bridge of several arches; a hilly background: three figures and an ancient sarcophagus in the foreground.

On canvas, 9 in. *h.* by 11½ in. *w.*

Bequeathed to the National Gallery, in 1854, by Richard and Miss C. J. Garnons.

No. **301.** VIEW IN ITALY. A lake scene, with an ancient ruin and figures in the foreground: in the middle distance a tower upon a cliff.

Engraved by C. Cousen. On canvas, 1 ft. 10½ in. *h.* by 2 ft. 6 in. *w.*

VERNON COLLECTION.

No. **302.** VIEW IN ITALY. An ancient Roman ruin, a mutilated statue leaning against a wall; two figures in the foreground.

Engraved by T. A. Prior. On canvas, 1 ft. 2 in. *h.* by 10 in. *w.*

VERNON COLLECTION.

No. **303.** VIEW IN ITALY. Roman ruin with arches, upon one of which stands a small modern dwelling: two women in the foreground, one holding a child. Sometimes called HADRIAN'S VILLA.

Engraved by J. Carter. On canvas, 1 ft. 2 in. *h.* by 10 in. *w.*

This composition, with slight variations, was painted several times by Wilson. VERNON COLLECTION.

No. **304.** LAKE AVERNUS, with the Bay of Naples in the distance. See No. 371.

Engraved by J. C. Bentley. On canvas, 1 ft. 6½ in. *h.* by 2 ft. 4½ in. *w.*

VERNON COLLECTION.

WITHERINGTON.

WILLIAM FREDERICK WITHERINGTON, R.A., was born in Goswell Street, London, in 1785, and became at an early age a student of the Royal Academy. He was elected an Associate of that institution in 1830, and an Academician in 1840. His landscapes represent nearly exclusively English scenes, and the excellent figures introduced into them were painted by himself. He died on the 10th of April 1865, having nearly completed his eightieth year.

No. **420.** THE STEPPING STONES. A woman leading a child, crossing the brook; a woody landscape.

Engraved by E. Brandard. On canvas, 2 ft. ½ in. *h.* by 2 ft. 5½ in. *w.*

VERNON COLLECTION.

No. **421.** The Hop Garland. A young woman in a hop-garden wreathing a crown of hops around the head of a child.

Engraved by H. Bourne. On wood, 1 ft. 5 in. *h.* by 1 ft. 2 in. *w.*

Exhibited at the Royal Academy in 1843. Vernon Collection.

WRIGHT OF DERBY.

Joseph Wright, commonly called from his birth-place Wright of Derby, was born in 1734; his father was an attorney, and town clerk of Derby. In 1751 he visited London, and entered the school of Hudson, the portrait painter, the master of Reynolds and of Mortimer. Wright studied with the view of being an historical painter, but his figure subjects are mostly rather *genre* or conversational pieces than historical pictures. He established himself as a portrait painter at Derby, but acquired his reputation by fire or candlelight subjects, in which he especially excelled. He was a fellow of the Incorporated Society of British Artists, established in London in 1765; and he was one of the most prominent contributors to the exhibitions of that Society. In 1773 he married, and went with his wife and John Downman, the painter, to Italy, where he resided for two years, chiefly in Rome. He had the good fortune while at Naples to witness a fine eruption of Mount Vesuvius, of which he painted an effective picture; he also painted the periodical display of fireworks from the Castle of St. Angelo at Rome, known as the *Girandola*. In 1775 he returned to England with his family (a daughter was born in Rome), and set up at first at Bath; but not finding the success he anticipated, he removed in 1777 to Derby, where he was well known and better appreciated; and there he remained until his death in 1797.*

Wright was an occasional exhibitor at the Royal Academy after his return to England. His "Eruption of Vesuvius" and "Girandola" were both in the exhibition of 1778;

* *Gentleman's Magazine*, 1797.

and in 1782 he was elected an Associate of the Academy but finding Edmund Garvey, a landscape painter, elected to the full honours before him, in 1784, he withdrew his name from the Academy books; he, however, still continued to send pictures occasionally to its exhibitions. His name appears in the catalogue for the last time in 1790; and he exhibited in all thirty-seven pictures.

In 1785 Wright got up a special exhibition of his own, comprising twenty-four of his best pictures, which were arranged in Robins's auction room in Covent Garden. His principal works are:—"The Dead Soldier," "Belshazzar's Feast," "Hero and Leander," "The Storm," from the *Winter's Tale*, "Cicero's Villa," "Mæcenas's Villa," a large view of the "Head of Ulleswater," his last picture; and the following, the most remarkable of his fire-light effects:—the "Gladiator," the "Orrery," the "Air-pump," the "Hermit," the "Indian Widow," the "Forge," &c. He painted chiefly landscapes towards the close of his career. Engravings from his works are numerous. Like Hogarth and Copley, Wright painted in the solid old English method, and his pictures are still in perfect preservation.

No. **725**. An Experiment with the Air-pump. A family party grouped round a table on which, besides many other objects carefully painted, is an air-pump. The experimenting philosopher is in the act of restoring the air to an exhausted receiver, into which a parrot has been placed to experiment upon. The bird is just recovering its vitality, to the great relief of two young girls present, who thought it dead. The light proceeds from a candle, concealed from the spectator by a sponge in a glass bowl of water. Ten life-size figures half length.

On canvas, 6 ft. *h.* by 8 ft. *w.*

Engraved in mezzo-tint by Valentine Green in 1769.

Painted for Dr. Bates of Aylesbury, who paid 500 guineas for it; and exhibited in 1765 at the Society's Rooms in Spring Gardens.

Presented by Edward Tyrrell, Esq., in 1863.

WYATT.

HENRY WYATT was born at Thickbroom, near Lichfield, on the 17th of September 1794. He lost his father when a child, and in 1811 was sent by his guardian to London, where, in the following year, he became a student of the Royal Academy; and in 1815 the private pupil and assistant of Sir Thomas Lawrence. At the end of the year 1817, Wyatt established himself as a portrait painter, first at Birmingham, then successively at Liverpool and Manchester, until 1825, when he settled in London; but he did not confine himself entirely to portraiture. In 1834, however, on account of ill health he removed to Leamington, whence he returned in 1837 to Manchester, where he died February the 27th, 1840, and was buried in the village of Prestwich in its neighbourhood.* He exhibited in all thirty-five pictures at the Royal Academy, between the years 1817 and 1838 inclusive.

No. **383.** VIGILANCE. A young lady asleep, her lap-dog watching.

Engraved by G. A. Periam. On canvas, 13½ in. *h.* by 11½ in. *w.*

Exhibited at the Royal Academy in 1836. VERNON COLLECTION

No. **384.** The PHILOSOPHER, called also GALILEO and ARCHIMEDES. A fancy portrait. Half-length, life size.

Engraved by R. Bell. On canvas, 2 ft. 6 in. *h.* by 2 ft. *w.*

Exhibited at the Royal Academy in 1832. VERNON COLLECTION.

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* Art Union, 1840.

LIST OF PICTURES, OF THE BRITISH SCHOOL, PURCHASED FOR, PRESENTED AND BEQUEATHED TO, THE NATIONAL GALLERY; ARRANGED ACCORDING TO THE ORDER OF THEIR ACQUISITION.

PICTURES PURCHASED.

No.	Subject.	Painter's Name.	When Purchased.
111	Lord Heathfield	Sir J. Reynolds	1824
112	Own Portrait	Hogarth	—
113	Marriage "à la Mode"	Hogarth	—
114			
115			
116			
117			
118			
122	Village Festival	Sir D. Wilkie	—
681	Captain Orme	Sir J. Reynolds	1862
683	Mrs. Siddons	Gainsborough	—
684	Dr. Schomberg	——	—
688	Alderney Bull, Cow, and Calf	J. Ward	—
689	Mousehold Heath	J. Crome	—
733	Death of Major Peirson	Copley	1864
760	Portrait of a Parish Clerk	Gainsborough	1867
787	Siege of Gibraltar	Copley	1868
793	Destruction of Pompeii	J. Martin	1869
885	The Snake in the Grass	Sir J. Reynolds	1871
886	Admiral Keppel		
887	Dr. Johnson		
888	James Boswell		
889	His own Portrait		
890	George IV. as Prince of Wales		
691	Lady with a Child		
892	Robinetta		
894	John Knox preaching	Sir D. Wilkie	—
925	Landscape, Cornard, Suffolk	Gainsborough	1875
926	The Windmill	J. Crome	—
1037	Landscape, Slate Quarries	J. Crome	1878
1038	Village Snow Scene	Mulready	1878
1039	Landscape, A Clover Field	T. Barker	1878
1040	Landscape, River and Rocks	W. J. Müller	1878

PICTURES PRESENTED.

No.	Subject.	Painter's Name.	By whom Presented.	When
99	The Blind Fiddler	Sir D. Wilkie	Sir G. Beaumont	1826
106	Man's Head	Sir J. Reynolds	——	—
108	Mæcenas' Villa	Wilson	——	—
110	Niobe		——	—

Pictures Presented—*continued.*

No.	Subject.	Painter's Name.	By whom Presented.	When.
126	Pylades and Orestes	West	Sir G. Beaumont	1826
107	The Banished Lord	Sir J. Reynolds	Rev. W. Long	—
131	Christ healing the Sick	West	British Institution	—
109	The Watering Place	Gainsborough	Lord Farnborough	1827
121	Cleombrotus	West	W Wilkins, R.A.	—
78	Holy Family	Sir J. Reynolds	British Institution	1828
80	The Market Cart	Gainsborough	——	—
100	Death of Chatham	Copley	Lord Liverpool	—
105	Landscape	Sir G. Beaumont	Lady Beaumont	—
119	Jacques and the Stag	——	——	—
132	The Last Supper	West	George IV.	—
120	Portrait of Nollekens	Sir W. Beechey	Rev. R. E. Kerrick	1835
129	Portrait of Mr. Angerstein	Sir T. Lawrence	William IV.	1836
142	John Kemble as Hamlet	——	——	—
143	Lord Ligonier	Sir J. Reynolds	——	—
144	Portrait of West	Sir T. Lawrence	——	—
130	The Cornfield	Constable	Bought by Subscription	1837
133	Portrait of an Actor	Hoppner	Mr. Serjt. Taddy	—
136	Portrait of a Lady	Sir T. Lawrence	Mr. F. Robertson	—
171	Portrait of Sir J. Soane	Jackson	British Institution	1839
175	Portrait of Milton	Vanderplaas	Mr. C. Lofft	—
178	Serena rescued by Sir Calepine	Hilton	Bought by Subscription	1841
182	Study of Heads	Sir J. Reynolds	Lady W. Gordon	—
183	Portrait of Sir D. Wilkie	Phillips	The Painter	—
185	Do. Sir W. Hamilton	Sir J. Reynolds	Deposited by the Trustees of the British Museum	1843
188	Do. Mrs. Siddons	Sir T. Lawrence	Mrs. Fitz Hugh	—
301	View in Italy	Wilson	Mr. Robert Vernon	1847
302	View in Italy	——	——	—
303	View in Italy	——	——	—
304	Lake Avernus	——	——	—
305	Sir Abraham Hume	Sir J. Reynolds	——	—
306	Own Portrait	——	——	—
307	The Age of Innocence	——	——	—
308	Musidora	Gainsborough	——	—
309	Watering Place	——	——	—
310	Landscape	——	——	—
311	Cottage Children	——	——	—
312	Lady Hamilton	Romney	——	—
313	London Bridge	Scott	——	—
314	Westminster Bridge	——	——	—
315	The Installation	West	——	—
316	Lake Scene	Loutherbourg	——	—
317	Greek Vintage	Stothard	——	—
318	Woodland Dance	——	——	—
319	Cupid Bound	——	——	—

Pictures Presented—*continued.*

No.	Subject.	Painter's Name.	By whom Presented.	When.
320	Nymphs Bathing	Stothard	Mr. Robert Vernon	1847
321	Intemperance	——	——	——
322	A Battle	——	——	——
323	The Raffle	Bird	——	——
324	The Countess of Darnley	Sir T. Lawrence	——	——
325	Portrait of John Fawcett			
326	Miss Stephens	Jackson	——	——
327	The Valley Farm	Constable	——	——
328	The First Earring	Sir D. Wilkie	——	——
329	The Bagpiper	——	——	——
330	Landscape	——	——	——
331	Newsmongers	Sir D. Wilkie	——	——
332	Peep-o'-Day Boy's Cabin	——	——	——
333	Edith discovering the Body of Harold	Hilton	——	——
334	Study of a Head	Hilton	——	——
335	Ditto	——	——	——
336	Ditto	——	——	——
337	Cupid disarmed	——	——	——
338	Abraham's Servant and Rebekah	——	——	——
339	Wood Nymph	Phillips	——	——
340	Returning from Market	Sir A. W. Callcott	——	——
341	Coast Scene	——	——	——
342	Landscape, with Cattle	——	——	——
343	The Wooden Bridge	——	——	——
344	The Benighted Traveller	——	——	——
345	Old Pier, Little Hampton	——	——	——
346	Entrance to Pisa	——	——	——
347	Dutch Ferry	——	——	——
348	Coast of Holland	——	——	——
349	Flower Girl	Howard	——	——
350	The Dead Robin	Thomson	——	——
351	Happy as a King	Collins	——	——
352	Prawn Catchers			
353	Yorick and the Grisette	Newton	——	——
354	The Window			
355	Dull Reading	Geddes	——	——
356	Youth and Pleasure	Etty	——	——
357	A Persian	——	——	——
358	Imprudence of Candaules	——	——	——
359	The Luteplayer	——	——	——
360	The Dangerous Playmate	——	——	——
361	Head of Christ	——	——	——
362	Christ appearing to Mary Magdalen	——	——	——
363	Il Duetto	——	——	——
364	Window in Venice	——	——	——

Pictures Presented—*continued.*

No.	Subject.	Painter's Name.	By whom Presented.	When.
365	The Magdalen	Etty	Mr. Robert Vernon	1847
366	Bathers	——	——	—
367	Infant Bacchus	Sir M. A. Shee	——	—
368	Portrait of T. Morton			
369	William III. landing at Torbay	Turner	——	—
370	Venice, Ducal Palace	——	——	—
371	The Fates and the Golden Bough	——	——	—
372	Venice, the Dogana	Turner	——	—
373	Arabs dividing Spoil	Sir W. Allan	——	—
374	Column of St. Mark	Bonington	——	—
375	Spaniards and Peruvians	Briggs	——	—
376	Juliet and the Nurse			
377	Falstaff and Mrs. Ford	G. Clint	——	
378	The Newspaper	Good	——	—
379	Lycian Peasants	Müller	——	—
380	A Cottage in Hyde Park	P. Nasmyth	——	—
381	Landscape			
382	A Negro	J. Simpson	——	—
383	Vigilance	H. Wyatt	——	—
384	The Philosopher			
385	De Tabley Park	J. Ward	——	—
386	Council of Horses			
387	Claret Vintage	Uwins	——	—
388	*Le Chapeau de Brigand*			
389	The Fiery Furnace	Jones	——	—
390	Lady Godiva	——	——	—
391	Battle of the Borodino	——	——	—
392	Utrecht	——	——	—
393	The last in	Mulready	——	—
394	Fair Time	——	——	—
395	Crossing the Ford	——	——	—
396	The Young Brother	——	——	—
397	Christ lamenting over Jerusalem	Sir C. L. Eastlake	——	—
398	Haidee, a Greek Girl	——	——	—
399	Escape of the Carrara Family	——	——	—
400	Burgos Cathedral	Roberts	——	—
401	Church of St. Paul, Antwerp			
402	Sancho Panza and the Duchess	Leslie	——	—
403	Uncle Toby and Widow Wadman			
404	Entrance to the Zuyder Zee	Stanfield	——	—
405	Battle of Trafalgar	——	——	—

Pictures Presented—*continued.*

No.	Subject.	Painter's Name.	By whom Presented.	When.
406	Lake of Como	Stanfield	Mr. Robert Vernon	1847
407	Venice	——	——	—
408	Clarissa Harlowe	C. Landseer	——	—
409	Spaniels	Sir E. Landseer	——	—
410	High Life and Low Life	——	——	—
411	Highland Music	——	——	—
412	The Hunted Stag	——	——	—
413	Peace	——	——	—
414	War	——	——	—
415	A Dialogue at Waterloo	Sir E. Landseer	——	—
416	Portrait of Robert Vernon, Esq.	H. W. Pickersgill	——	—
417	A Syrian Maid	H. W. Pickersgill		
418	The Cover side	Lee	——	—
419	Showery Weather	Lee		
420	Stepping Stones	Witherington	——	—
421	The Hop-Garland	Witherington		
422	Play Scene in Hamlet	Maclise	——	—
423	Malvolio & the Countess	——	——	—
424	The Synagogue	Hart	——	—
425	Sir Thomas More and his Daughter	Herbert	——	—
426	Going into School	Webster	——	—
427	A Dame's School	Webster		
428	Country Cousins	Redgrave	——	—
429	The Pathway to the Church	Creswick	——	—
430	Dr. Johnson in the Ante-room of Lord Chesterfield	E. M. Ward	——	—
431	The Fall of Clarendon-	E. M. Ward		
432	The South Sea Bubble-	E. M. Ward		
433	The Tambourine	Penry Williams	——	—
434	Italian Peasants	Penry Williams		
435	Milking time	T. S. Cooper	——	—
436	Cattle, Morning	T. S. Cooper		
437	The Fisherman's Home	Danby	——	—
438	Woodcutters	Linnell	——	—
439	The Windmill	Linnell		
440	The Gouty Angler	T. Lane	——	
441	Fruit	Lance	——	—
442	Red Cap	Lance		
443	Fruit	Lance		
444	*Le Diable Boiteux*	Egg	——	—
445	The Cottage of Sclaunder	F. R. Pickersgill	——	—
446	The Pride of the Village	Horsley	——	—
447	Dutch Boats in a Calm-	Cooke	——	—
448	The Boat House	Cooke		
449	Lord Wm. Russell in the Tower	Johnston	——	—

Pictures Presented—*continued.*

No.	Subject.	Painter's Name.	By whom Presented.	When.
450	A Village Holiday - -	Goodall - - -	Mr. Robert Vernon	1847
451	The Tired Soldier - -			
452	The Scanty Meal - -	Herring - - -	——	—
453	The Cradle - - - - -	Fraser - - -	——	—
454	Female Head - - -	Rippingille - -	——	—
455	A Capuchin Friar - -			
456	Council of War at Courtray - - - -	Haghe - - -	——	—
457	The Surprise - - - -	Dubufe - - -	——	—
217	Portrait of Wm. Woollett	Gilbert Stuart -	Mr. H. Farrer -	1849
220	Do. John Hall - -	——	H. Graves & Co.	1850
229	Do. Benjamin West -	——	Mr. J. H. Anderdon	1853
233	Do. William Pitt -	Hoppner - - -	Mr. G. Moffat -	—
273	Do. John Smith - -	Sir G. Kneller -	Mr. W. Smith -	1856
563	Jerusalem - -	Seddon -	An Association of Gentlemen.	1857
501	Geraldine - - -	Boxall - -	Mr. J. Kenyon -	1859
678	Study of a Head - -	Gainsborough -	Mr. H. G. Moysey and the Rev. F. L. Moysey -	1861
725	The Air-Pump - - -	Wright of Derby	Mr. Edw. Tyrrell	1863
743	Portrait of Sir David Brewster - - -	Sir J. W. Gordon	Mr. H. G. Watson	1865
754	Portraits of Two Gentlemen - - - -	Sir J. Reynolds -	Mrs. Martha Beaumont	1866
759	The Remorse of Judas -	E. Armitage -	The Painter -	1866
761	Twelve Scenes from "Don Quixote" -	Robert Smirke -	Captain and Mrs. Lambert	1867
762	Scene from "Don Quixote" - -	——	——	—
763	Ditto -	——	——	—
764	Ditto -	——	——	—
765	"Mawworm" -	——	——	—
786	The Raising of Lazarus	B. R. Haydon -	Mr. R. E. Lofft	1868
791	The Nun - - -	H. W. Pickersgill, R.A.	The Painter -	—
792	The Woodman - -	Thomas Barker	Mr. R. E. Lofft	—
795	The Worship of Bacchus	Geo. Cruikshank	The Painter's friends.	1869
800	Relief of Lucknow -	G. Jones, R.A.	The Painter -	1870
801	Passage of Ganges at Cawnpore -			
810	Pardon day in Britanny	Charles Poussin	Mr. R. E. Lofft -	—
1030	Inside of a Stable -	George Morland	Mr. T. Birch Wolfe.	1877

Pictures Bequeathed.

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
124	Portrait of the Rev. W. H. Carr.	Jackson - - -	Rev. W. H. Carr	1831
128	Portrait of Wm. Windham.	Sir J. Reynolds -	Mr. G. J. Cholmondely.	—
139	Religion, an Allegory -	A. Kaufmann -	Mr. J. Forbes -	1835
79	The Graces - - - -	Sir J. Reynolds	Lord Blessington	1837
123	Moonlight - - - - -	Williams - - -	Lt. Col. Ollney -	—
125	Portrait of Izaak Walton	Huysman - - -	Dr. H. Hawes -	1838
162	Infant Samuel - - - -	Sir J. Reynolds -	Lord Farnborough	—
231	Portrait of T. Daniell, R.A.	Sir D. Wilkie -	Miss M. A. Fuller	—
479	The Sun rising in Mist	Turner - - -	The Painter - -	1853
498	Dido building Carthage			
241	The Village Beadle - -	Sir D. Wilkie -	Lord Colborne -	1854
267	Landscape - - - - -	Wilson - - -	Richard and Miss C. J. Garnons.	—
458	Portrait of himself - -	J. M. W. Turner	The Painter - -	1856
459	Moonlight - - - - -	—	—	—
460	Buttermere Lake - - -	—	—	—
461	Coniston Fells - - -	—	—	—
462	Cattle in Water - - -	—	—	—
463	Æneas, with Sibyl - -	—	—	
464	Rizpah - - - - - -	—	—	—
465	Castle - - - - - -	—	—	
466	View in Wales, Castle -	—	—	—
467	Sandpit - - - - - -	—	—	—
468	Clapham Common - -	—	—	—
469	Sea Piece - - - - -	—	—	—
470	The Tenth Plague - -	—	—	—
471	Jason - - - - - -	—	—	—
472	Calais Pier - - - -	—	—	—
473	The Holy Family - -	—	—	—
474	Destruction of Sodom -	—	—	—
475	View of a Town - -	—	—	—
476	The Shipwreck - -	—	—	—
477	The Garden of the Hesperides - - -	—	—	—
478	Blacksmith's shop - -	—	—	—
480	Death of Nelson - - -	—	—	—
481	Spithead - - - - -	—	—	—
482	The Garreteer's Petition	—	—	—
483	London from Greenwich	—	—	—
484	St. Mawes, Cornwall -	—	—	—
485	Abingdon, Berkshire -	—	—	—
486	Windsor - - - - -	—	—	—
487	Ruin, with Cattle - -	—	—	—
488	Apollo and the Python -	—	—	—
489	Avalanche - - - - -	—	—	—
490	Hannibal crossing the Alps	—	—	—
491	Kingston Bank - - -	—	—	—
492	Frosty Morning - - -	—	—	—

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
493	The Deluge	J. M. W. Turner	The Painter	1856
494	Dido and Æneas	—	—	—
495	Apuleia in Search of Apuleius	—	—	—
496	Bligh Sand	—	—	—
497	Crossing the Brook	—	—	—
499	The Decline of Carthage	—	—	—
500	The Field of Waterloo	—	—	—
501	Orange - Merchantman going to Pieces	—	—	—
502	Richmond Hill	—	—	—
503	Rome, from the Vatican	—	—	—
504	Rome, the Arch of Titus	—	—	—
505	The Bay of Baiæ	—	—	—
506	Carthage	—	—	—
507	Scene from Boccaccio	—	—	—
508	Ulysses deriding Polyphemus	—	—	—
509	The Loretto Necklace	—	—	—
510	Pilate washing his Hands	—	—	—
511	View of Orvieto	—	—	—
512	Caligula's Palace and Bridge	—	—	—
513	The Vision of Medea	—	—	—
514	Watteau painting	—	—	—
515	Lord Percy under attainder	—	—	—
516	Childe Harold's Pilgrimage	—	—	—
517	The Fiery Furnace	—	—	—
518	Heidelberg Castle	—	—	—
519	Regulus leaving Rome	—	—	—
520	Apollo and Daphne	—	—	—
521	Hero and Leander	—	—	—
522	Phryne going to the Bath	—	—	—
523	Agrippina	—	—	—
524	The Temeraire	—	—	—
525	Bacchus and Ariadne	—	—	—
526	The New Moon	—	—	—
527	Venice, Bridge of Sighs	—	—	—
528	Burial of Wilkie	—	—	—
529	The Exile and the Rock Limpet	—	—	—
530	Steamer in a Snowstorm	—	—	—
531	The Evening of the Deluge	—	—	—
532	The Morning after the Deluge	—	—	—
533	The Opening of the Walhalla	—	—	—
534	Approach to Venice	—	—	—

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When
535	The "Sun of Venice" going to Sea	J. M. W. Turner	The Painter	1856
536	Port Ruysdael	—	—	—
537	Van Tromp	—	—	—
538	Rain, Steam, and Speed	—	—	—
539	Venice, the Giudecca	—	—	—
540	Venice, the Quay	—	—	—
541	Venice, Noon	—	—	—
542	Venice, Sunset	—	—	—
543	Venice. Going to the Ball	—	—	—
544	Venice. Returning from the Ball	—	—	—
545	Whalers	—	—	—
546	Whalers	—	—	—
547	Whalers boiling Blubber	—	—	—
548	Queen Mab's Grotto	—	—	—
549	Masaniello	—	—	—
550	The Angel in the Sun	—	—	—
551	Tapping the Furnace	—	—	—
552	Æneas relating his story to Dido	—	—	—
553	Mercury sent to admonish Æneas	—	—	—
554	The Departure of the Trojan Fleet	—	—	—
555	The Visit to the Tomb	—	—	—
556	The Battle of Trafalgar	—	—	—
557	Richmond Bridge	—	—	—
558	Fire at Sea	—	—	—
559	Petworth Park	—	—	—
560	Chichester Canal	—	—	—
561	Mountain Glen	—	—	—
562	Harvest Home	—	—	—
603	Sleeping Bloodhound	Sir E. Landseer	Mr. Jacob Bell	1859
604	Dignity and Impudence	—	—	—
605	The Defeat of Comus	—	—	—
606	Shoeing	—	—	—
607	Highland Dogs	—	—	—
608	Alexander and Diogenes	—	—	—
609	Maid and Magpie	—	—	—
610	Bloodhound and Pups	Charles Landseer	—	—
611	Pillaging a Jew's House	—	—	—
612	The Sacking of Basing House	—	—	—
614	The Bather	Etty	—	—
615	Derby Day	W. P. Frith	—	—
616	James II. &c.	E. M. Ward	—	—
617	Bibliomania	Douglas	—	—
618	The Foundling	G. B. O'Neill	—	—
619	Evening in the Meadows	Lee and Cooper	—	—

No	Subject.	Painter's Name.	By whom Bequeathed.	When.
620	River Scene	Lee and Cooper	Mr. Jacob Bell	1859
621	Horse Fair	Rosa Bonheur	——	—
662	Neapolitan Peasants at a Fountain	Penry Williams	Mrs. Huskisson	1860
675	Mary Hogarth	Hogarth	Mr. R. Frankum	1861
676	Paul's Wharf	J. A. Sleap	——	—
682	Punch	B. R. Haydon	Dr. Darling	1862
677	Lewis the Comedian	Sir M. A. Shee	Mr. T. D. Lewis	1863
730	Sir Guyon	Uwins	Mr. Apsley Pellatt	—
731	Loch-an-Eilan	Thomson of Duddingston	Mrs. Anne Thomson	1864
738	An Incident in a Battle	Charles Tschaggeny	Mr. J. M. Oppenheim.	—
784	Mr. W. Siddons	Opie	Mrs. C. Combe	1868
785	Mrs. Siddons	Sir T. Lawrence		
789	Mr. J. Baillie and Family	Gainsborough	Mr. Alexander Baillie	—
799	Portrait of a Lady as Hebe	West	Miss H. Worrell	1869
813	Sea piece	J. M. W. Turner	Mr. J. M. Parsons	1870
814	A calm, Dort	P. J. Clays.	——	—
815	The Roads of Flushing		——	—
897	Chapel-Fields, Norwich	J. Crome	Mr. H. F. Chorley	1872
898	Byron's Dream	Sir C. L. Eastlake	Mr. Thos. Howard	—
899	Bridge near Rajemahel	Th. Daniell	Mrs. William Mansfield	—
900	Portrait of Lady Oxford	Hoppner	Lady Langdale	1873
917	No News	T. S. Good	Mrs. M. E. Good	1874
918	Fisherman with a Gun			
919	Study of a Boy			
921	Blind Man's Buff	Sir D. Wilkie	Miss H. Bredel	1875
922	Child with a Kid	Sir T. Lawrence	Lady Georgiana Fane	1875
1026	Troilus and Cressida	Opie	Mr. George Silk	1834
1027	Ariel	H. Singleton	The painter	1840
1028	Manto and Tiresias			
1029	The Temples of Pæstum	W. Linton	The painter	1876

List of the Turner Drawings and Sketches, Exhibited in the Gallery.

The Liber Studiorum.

Fifty-one Water Colour Drawings in Brown, being the greater portion of the original Drawings made for the so-called *Liber Studiorum*, or 'Book of Studies,' in imitation of Claude's *Liber Veritatis*, or 'Book of Truth.' The prints, in brown ink, from these drawings were published, in numbers, from the year 1807 until 1819. Many of the plates were etched, and some engraved, by Turner himself.

Compositions.

No.
1. Jason.
2. Solitude.
3. Bridge with Goats.
4. Bridge in middle distance.
5. Cephalus and Procris.
6. Pastoral.
7. Pastoral with Castle.
8. Woman playing Tambourine.
9. The Tenth Plague of Egypt.
10. Hindoo Devotions.
11. Hindoo Ablutions.
12. Christ and the Woman of Samaria.

Foreign Views.

13. Laufenburg on the Rhine.
14. The Lake of Thun, Switzerland.
15. Thun, Switzerland.
16. The Little Devil's Bridge, Altdorf.
17. Mount St. Gothard.
18. Bonneville, Savoy.
19. The Alps from Grenoble to Chamberi.

British Views.

20. Norham Castle, on the Tweed.
21. Holy Island Cathedral.
22. Morpeth.
23. Rivaulx Abbey, Yorkshire.

No.
24. Crypt, Kirkstall Abbey.
25. Dunstanburgh Castle.
26. Coast of Yorkshire.
27. Winchelsea.
28. East Gate, Winchelsea.
29. Hind Head Hill.
30. Martello Towers, Bexhill.
31. St. Catherine's Hill, near Guildford.
32. Pembury Mill, Kent.
33. Greenwich Hospital.
34. Chepstow Castle, River Wye.
35. The Wye and the Severn.
36. Flint Castle, Smugglers.
37. Dumblane Abbey.
38. Peat Bog, Scotland.
39. View near Blair Atholl.
40. The Clyde.
41. Inverary Castle.

Various.

42. Sketch for Sea Piece.
43. Ditto.
44. Bridge and Cows.
45. Watermill.
46. Stack Yard.
47. Farm-yard with Pigs.
48. Hedging and Ditching.
49. Marine Dabbler
50. Young Anglers.
51. Juvenile Tricks.

SKETCHES AND DRAWINGS

Extending over a period of nearly sixty years, arranged as nearly as practicable in chronological order.†

*N.B.—Those drawings marked with an asterisk * are at present not publicly exhibited, but may be seen by order, on a written application to the Keeper.*

First Period, Early Sketches.

No.	Subject.	Method.
1	North-west view of Malmsbury Abbey—View on the River Avon, "from Wallace's Wall"—"View of Cooks Folly" looking up the Avon, "with Wallace's Wall and the Hot Wells"	In Water Colour.
*2	The Mewstone	Do.
3	Tower of St. Mary Redcliffe, Bristol—Transept and Towers of York Cathedral—Tower of Boston, Lincolnshire	Pencil Outline.
4	Malmsbury Abbey	Do.
*5	Kirkstall Abbey—Holy Island Cathedral	Do.
6	Leeds—Bolton Abbey	Do.
7	Fire (Steam) Engine, Coalbrook Dale—Copper-works, Swansea—Fire Engine, Coalbrook Dale—Iron Foundry, Maidley Wood—Fire Engine, Coalbrook Dale—Fire Engine near Glasmount. (So named at the backs)	Pen and Ink.
*8	View of the Interior of the Savoy Chapel	Light and Shade.
*9	View of Tivoli	Do.
10	Study of Shipping	Do.
11	Portico of St. Peter's, Rome	Do.
12	Study of a Cottage	Water Colour.
*13	A Cottage Roof	Do.
14	Carisbrook Castle	Do.
15	An Interior	Do.
16	Seven Sketches—Crossing the Brook, Ivy Bridge, &c.	Pencil and body colour.
*17	Three Studies of Boats	Water Colour.
18	Do. Do.	Body colour on brown and on blue.
19	Seven Studies of a Shipwreck—Sketch of a Boat	Pen and Ink.
*20	Two Coast Scenes	Do.
*21	Sketch for Picture of Ivy Bridge, Devon—Study of a Stream	Pencil and Water Colour.

† The numbers are the numbers of the Frames only, and when more than one subject is given for a frame, the sketches are named from left to right.

SECOND PERIOD, FROM ABOUT 1802.

No.	Subject.	Method.
22	Two Studies of Fir and Willow	Pencil on brown.
*23	Study near Grenoble	Pencil and Chalk on brown.
24	The Lake of Brientz—Vevay	Do.
25	Convent of the Great St. Bernard—The Town of Aosta	Do.
26	Roman Gate, Aosta—Another View of the same	Do.
27	Castle of Aosta, two Views	Pencil and Chalk on brown, and Water Colour.
28	Glaciers, Grindelwald—Fallen Trees	Pencil and Chalk on brown.
29	The Ascent to Cormayeur—Valley of the Isere	Do.
30	The Road from Voreppe to Grenoble—Mont Blanc from Fort St. Louis	Do.
31	The Alps looking towards Grenoble—Grenoble with Mont Blanc	Do.
32	Two Views of Grenoble	Do.
33	Dozic Pillars—Study of Light and Shade	Water Colours.
*34	Study of a Mountain Stream	Oil Colours.
35	Edinburgh from Calton Hill	Drawing in Water Colour.
36	Building, with Cattle	Body colour on blue.
37	Funeral of Sir Thomas Lawrence	Water Colour.
38	Contamines, Savoy	Body colour on brown.
*39	Source of the Arveron	Chalk on brown.
40	Valley of Chamouni	Do. and body colour.
41	Battle of Fort Rock, Val d'Aosta, 1796; exhibited in 1815*	Drawing in Water Colour.
42	Ivy Bridge, Devon	Drawing in Water Colour.
*43	Two Studies of a Figure, for Picture of Deluge	Chalk on blue.
44	Folkestone, from the Sea	Water Colour.
45	Study of a Cutter	Chalk on blue.
46	Study of a Pilot Boat	Pen and Ink on blue.
*47	Two Marine Sketches	Pen and Chalk on blue.
*48	Do. Do.	Do.
49	Study of an Arm Chair	Oil Colours.
*50	Four Studies of Dock Leaves	Pen and Ink.
*51	Do. Plants	Pen and Ink on white and brown.
52	Study of Sheep	Pencil.
53	Study of Pigs and of Donkeys	Body colour on brown and on blue.

* It was in this fort that Count Cavour finished his military career in 1831; he resigned his commission as an officer of engineers out of sheer ennui. De La Rive, *Reminiscences, &c.* of Count Cavour, 1862, p. 34.

No.	Subject.	Method.
*54	Study of Dutch Hardware, &c.	Pen and Pencil Outlines.
55	Views in Rouen—Norman Caps	Pencil.
*56	Studies on the Seine—Sketches from Claude	Do.
*57	Studies of a Skeleton	Chalk on brown.
58	Dead Ducks	Colour and Chalk.
59	Study of a Teal flying	Water Colour.

Nine Views of Rome, 1819. *Sketches in body colour.* 102–110.

1. Rome from Monte Mario.
2. Rome from the Barberini Villa.
3. Bridge and Castle of Sant' Angelo from St. Peter's.
4. The Colosseum.
5. The Basilica of Constantine.
6. The Arches of Constantine and Titus.
7. The Church and Convent of the Quattro Coronati.
8. The Nymphæum of Alexander Severus.
9. The Claudian Aqueduct.

THIRD PERIOD FROM ABOUT 1820.

No.	Subject	Method.
60	Two Landscapes	Pencil Outlines.
61	Do. Do.	Do.
62	Do. Do.	Do.
*63	Landscape ; Moonlight	Water Colour.
64	A Stormy Sky	Do.
65	Three Marine Sketches	Do.
66	Do. Do.	Body colour on blue.
*67	Dover	Drawing in Water Colour.
*68	North Shields	Do.
*69	Rochester	Do.
*70	Four Sketches—Rivers of France	Body colour on blue.
*71	Four Sketches—Calais	Pen and Ink on blue.
*72	Evreux Market Place—Louviers—and Two Sketches of Vernon	Do.
*73	Marly, near St. Germain, looking up the River—Castle of the Fair Gabrielle—and near St. Germain, looking down the River	Pen and Ink
*74	Four Studies—Ambleteuse? Dieppe, and Rouen	Do.
*75	Three Sketches of Rooms at Petworth	Body colour on blue.
*76	Four Sunset Studies at Petworth	Do.
*77	Four Sketches—Rivers of France	Do.
*78	Do. Do.	Do.

No.	Subject.	Method.
*79	Four Sketches—Rivers of France	Body Colour on blue.
*80	Do. Do.	Do.
*81	Do. Do.	Do.
*82	Do. Do	Do.
*83	Do. Do.	Do.
*84	Do. Do.	Do.
*85	Do. Do.	Do.
*86	Theatre at Dijon—Room at Petworth, &c.	Do.
*87	Two Studies for Vignettes, Rogers's Columbus	Water Colour.
88	Two Vignettes	Do.
89	Do.	Do.
*90	Studies of Swiss Costume	Do.
*91	French Dance in Sabots—Fishermen on the look out	Body colour on blue.
92	Villeneuve—Gallery on the Splügen—Vevay	Pencil on brown.
93	Fortress—Lausanne, Sunset	Water Colour.
94	Moselle Bridge, Coblentz—Bridge over the Rhine, Coblentz	Do.
95	Two Views on Lake Lucerne	Do.
96	The Lake of Annecy	Water Colour.
97	San Giorgio Maggiore, and Santa Maria della Salute, Venice	Do.
98	The Riva degli Schiavoni, and Lagoon, Venice	Do.
99	Sunset, Lake Lucerne—Night, Zurich	Do.
100	Morning on Lake Lucerne, three Sketches	Do.

ADDITIONAL SKETCHES OF VARIOUS STYLES AND PERIODS.

No.	Subject.	Method.
101	General View of Rome (1819)	Pencil Outline.
*111	Studies for the View of "Rome from the Vatican," No. 503	Pen and body colour.
112	Sketches of the East Coast of England	Pencil Outlines.
113	Do. the Rhine and Meuse	Do.
*114	Do. the Lake of Geneva	Do.
115	Do. Venice	Do.
116	Do. the Rhine and the Lago Maggiore	Do.
117	Do. Naples	Do.
118	Do. from Claude and in France	Do.
119	Do. of Dresden	Do.
*120	The Arch of Titus, Rome	Pencil on grey.
121	Studies of Light and Shade—Glass Balls	Water Colour.
*122	Do. Swans	Pen and body colour on brown.

No.	Subject.	Method.
*123	Studies of Poultry	Pen and Pencil.
*124	Buckingham Gate, Thames	Water Colour.
*125	Source of the Arveron	Do.
*126	Study of Grenoble	Do.
*127	Do.	Do.
*128	A Mountain Stream	Oil Colour.
*129	Study of Masts and Rigging	Water Colour.
130	Studies of Boats	Pen and Ink on brown and grey.
131	Studies of a Ship on Fire	Body colour on brown.
132	Sunset Studies	Body colour on blue.
*133	Sketches—Rivers of France	Do.
134	Orleans and Nantes	Do.
135	Nantes	Do.
*136	Sketches—Rivers of France	Do.
*137	Do. Do.	Do.
*138	Do. Do.	Do.
*139	The Loire—The Carrara Mountains	Pen and body colour on blue and brown.
*140	Vignette of Mullet	Water Colour.
*141	Do. Mackerel	Do.
142	A Swiss Fortress—Grenoble	Do.
143	A Calm—a Breeze	Pen and Chalk on blue.
*144	Carew Castle—Lancaster	Pencil Outline.
*145	Caernarvon Castle—Wells Cathedral	Do.
*146	Bridges	Do.
*147	Cologne Cathedral—The Rhine	Do.
*148	Sketches at and near York	Do.
*149	Do.	Do.
*150	The Rhine	Body colour on brown.
151	Bellinzona	Water Colour.
*152	Fribourg	Pencil and red outline.
*153	Do.	Do.
	Drawings by W. Mulready, R.A., presented by the Society of Arts :—	
154	A Life Study	Black and red Chalk on white.
155	Do.	Do.
156	Do.	Black Chalk on white.

NATIONAL GALLERY, BRITISH SCHOOL.

SCULPTURE.

In the Hall.

Sir David Wilkie, R.A. Statue, in marble, by Samuel Joseph. Presented to the National Gallery by an association of gentlemen in 1844.

Thetis and her Nymphs, rising from the Sea, to condole with Achilles on the loss of Patroclus. Alto relievo in marble, by Thomas Banks, R.A. Presented to the National Gallery in 1845 by the sculptor's daughter, Mrs. Forster.

William Mulready, R.A. Bust, in Marble, by Henry Weekes, R.A. Presented by an association of gentlemen in 1866.

Bust of Thomas Stothard, R.A., marble, by Henry Weekes, R.A. Presented by an association of gentlemen in 1868.

Bust of Robert Vernon, Esq., by W. Behnes. Presented to the National Gallery by Her Majesty the Queen, H.R.H. the Prince Consort, and the noblemen and gentlemen whose names are inscribed on the pedestal.

Bust of Napoleon I., Bronze. Bequeathed by P. C. Crespigny, Esq., in 1851.

Vernon Marbles.

1. Hylas and the Water Nymphs. A group in marble, executed in Rome, by John Gibson, R.A., *b.* 1791, d. 1866.

2. Bust of the Marquis of Wellesley, Governor-General of India, by John Bacon, R.A., *b.* 1740, *d.* 1799.

3. Bust of Sir Walter Scott, Bart., by Sir Francis Chantrey, R.A., *b.* 1782, *d.* 1831.

4. Bust of the Right Honourable George Canning, after Nollekens, by E. H. Baily, R.A., *b.* 1788, *d.* 1867.

5. Bust of Sir Isaac Newton, after Roubilliac, by E. H. Baily, R.A.

6. Bust of Dr. Samuel Johnson, from a cast in the possession of the sculptor, by E. H. Baily, R.A.

7. Bust of the Duke of Wellington, after Nollekens, by E. H. Baily, R.A.

[B 328.—1000.—8/78.]
[B 505.—1000.—8/78.]

ILLUSTRATED CATALOGUE

TO THE

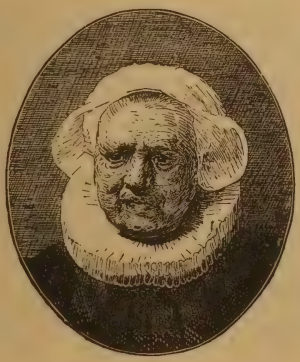
National Gallery.

[Foreign Schools.]

WITH NOTES BY

HENRY BLACKBURN,

EDITOR OF "ACADEMY NOTES," AUTHOR OF "ARTISTS AND ARABS," ETC. ETC.



No. 775, p. 53.

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1878.

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Parts I. and II. of the NATIONAL GALLERY form a complete Catalogue of the Collection, and may be had bound in one vol., price 3s.

PREFACE.

THE following is a **complete Catalogue** of the foreign pictures, with descriptive notes. It is intended—

1. For those who are unable to visit the National Gallery;

2. For those who, having visited it, desire some memento;

3. For those who wish to save time and trouble in examining its contents.

The titles and descriptions are taken in most part from the Official Catalogue, which no student should be without.

The illustrations are intended to aid the memory and facilitate reference; they are not intended as works of art.

An INDEX TO PAINTERS will be found at the end of the volume.

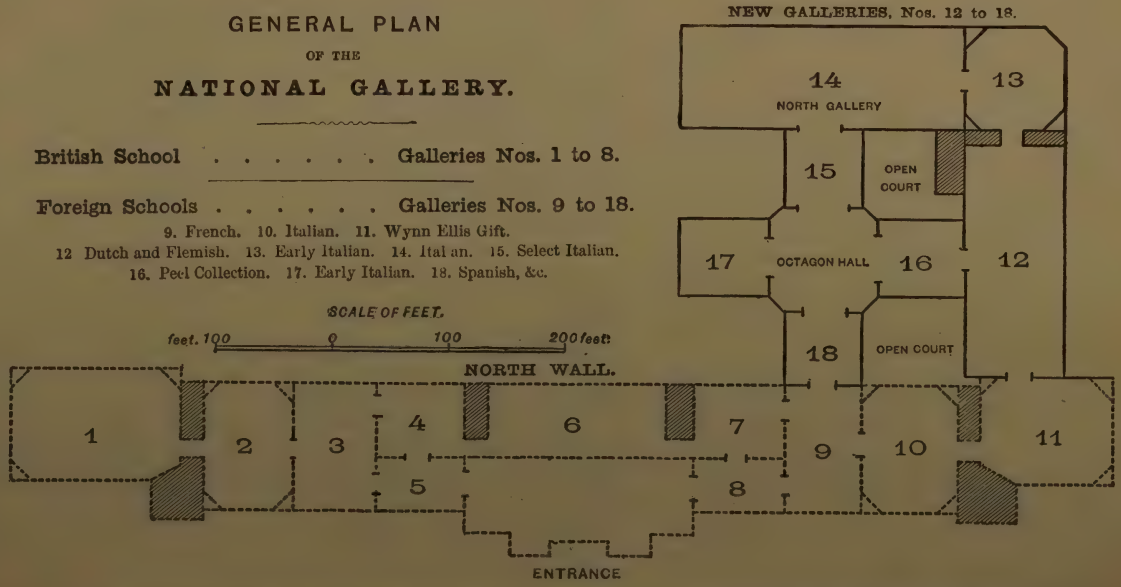
October 1878.

GENERAL PLAN
OF THE
NATIONAL GALLERY.

British School . . . . . Galleries Nos. 1 to 8.

Foreign Schools . . . . . Galleries Nos. 9 to 18.

9. French. 10. Italian. 11. Wynn Ellis Gift.
12 Dutch and Flemish. 13. Early Italian. 14. Italian. 15. Select Italian.
16. Peel Collection. 17. Early Italian. 18. Spanish, &c.



The Galleries are open free on Mondays, Tuesdays, Wednesdays, and Saturdays; on Thursdays and Fridays to students only.

LIST OF FOREIGN PICTURES

ADDED SINCE THE

ENLARGEMENT OF THE NATIONAL GALLERY

IN 1876.

NO.		GALLERY	PAGE
1022.	"An Italian Nobleman." MORONI . . . . . (*Sketched on p.* 79.)	XIV.	79
1023.	"An Italian Lady." MORONI	XIV.	77
	(*Sketched on p.* 77.)		
1024.	"An Italian Ecclesiastic." MORONI	XIV.	70
	(*Sketched on p.* 70.)		
1025.	"An Italian Nobleman." IL MORETTO	XIV.	77
	(*Sketched on p.* 77.)		
1031.	"Mary Magdalen." SAVOLDO	XIV.	72
	(*Sketched on p.* 72.)		
1032.	"The Agony in the Garden." UMBRIAN SCHOOL . .	XV.	88
1033.	"The Adoration of the Magi." FILIPPINO LIPPI . .	XIV.	81
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1035.	"Portrait of a Knight of Malta." FRANCIA BIGIO .	XV.	86
1036.	"Portrait" (Flemish). PAINTER UNKNOWN . . .	XII.	89
1041.	"Vision of St. Helena." P. VERONESE	XVIII.	93
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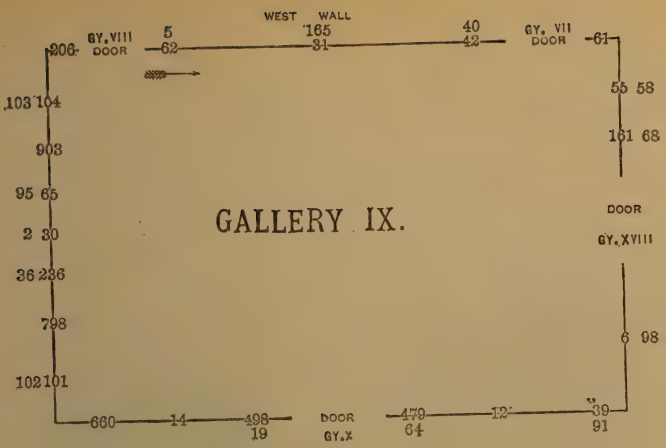
1042.	"Portrait of a Man." CATH. VAN HEMESSEN . . .	XII.	89
1045.	"A Canon and Patron Saints." GHERARDT DAVID .	XII.	45
	(*Sketched on p.* 45.)		

*** The pictures are mentioned in their order on the walls in October 1878; any subsequent alterations in arrangement can be explained by the attendants in the galleries.



Gallery IX.—French School.

Claude—N. Poussin—G. Poussin—Champaigne—Clouet—Bourdon—Lancret—Greuze, &c.

No. 62. "*A Bacchanalian Dance.*" N. Poussin. 3 ft. 3 × 4 ft. 8.

Entering the National Gallery by the staircase on the *right hand*, and passing through Gallery VIII., we come to the first of the rooms devoted to the foreign schools, containing thirty-five works by French painters; here also will be found the two Turners which the artist desired should be hung side by side with two Claudes.

Commencing on the right of the doorway, leading into Gallery VIII. (*see Plan*), we find the first of seven works by N. Poussin—one of the early masters of the French school. This picture (No. **62**, sketched above) is considered one of Poussin's masterpieces; it was purchased for £2500. Another similar subject, and also a good example, is No. 42, on the same wall.

5. "*A Sea-port at Sunset.*" CLAUDE LORRAINE. A composition with Italian architecture; ships lying at anchor. 3 ft. 3 in. × 4 ft. 3 in.* Painted in 1644. Purchased in 1824.

There are ten works by Claude in this gallery; the best are on the opposite wall.

The central picture is a large sombre landscape, by Gaspar Poussin, brother-in-law and pupil of N. Poussin.

No. 31. 5 ft. 3 in. × 6 ft. 6 in.

31. "*Landscape with Figures,*" representing Abraham and Isaac going to sacrifice. GASPAR POUSSIN. Purchased in 1824.

There are six landscapes in this gallery by Dughet (called G. Poussin), of which the above is perhaps the best.

The three remaining works on this wall are by N. POUSSIN—

165. "*The Plague among the Philistines at Ashdod.*" 4 ft. 3 in. × 6 ft. 8 in. Presented in 1838.

40. "*Landscape with Figures; Phocion.*" 2 ft. 6 in. × 3 ft. 7 in. Presented in 1826.

42. "*A Bacchanalian Festival*"; landscape with a group of Fauns, Nymphs, and Bacchantes. 4 ft. 8 in. × 3 ft. 1 in. Purchased in 1826.

[*Door.*]

* The dimensions of pictures are given "sight size," not reckoning the canvas under frame. The height is stated first in all cases.

On the right of the doorway are three small examples of CLAUDE presented by Sir George Beaumont, the first two especially noticeable.

61. "*Landscape with Figures*," supposed to represent the Annunciation, or the angel appearing to Hagar.

55. "*Landscape with Figures*," representing the death of Procris.
1 ft. 3 in. × 1 ft. 7 in.

58. "*Landscape with Goatherd and Goats.*" 1 ft. 8½ in. × 1 ft. 4 in.

No. 61. CLAUDE. 1 ft. 8 × 1 ft. 5.

Next are two finely composed landscapes by GASPAR POUSSIN—

161. "*An Italian Landscape*"—mountain scenery.
2 ft. 8 in. × 5 ft. 5 in.
Bequeathed by Lord Farnborough.

68. "*A Woody Landscape—Evening*"; a view near Albano.
1 ft. 7 in. × 2 ft. 2 in. Bequeathed by Rev. W. H. Carr.

[*Door.*]

On the right of the doorway is a well-known Claude—

6. "*Landscape with Figures*"; supposed to represent David at the cave of Adullam. CLAUDE LORRAINE. 3 ft. 9 in. × 6 ft. 2½ in.

This picture was painted in 1658, and was, up to the time of the French Revolution, in the Chigi Palace at Rome.
Bequeathed by Rev. W. H. Carr.

98. "*View of La Riccia.*" G. POUSSIN. 1 ft. 7 in. × 2 ft. 2 in.
Bequeathed by Rev. W. H. Carr.

91. "*Venus sleeping, surprised by Satyrs.*" N. POUSSIN.
2 ft. 2 in. × 1 ft. 8 in. Bequeathed by Rev. W. H. Carr.

39. "*The Nursing of Bacchus.*" N. POUSSIN. 2 ft. 6½ in. × 3 ft. 1 in.
Landscape with Nymphs and Fauns tending the infant Bacchus.
Bequeathed by G. J. Cholmondeley.

The next four pictures are the two Claudes and two Turners hung together for comparison; they occupy the principal portion of the east

wall. The first is scarcely an adequate representation of the colouring of Claude. The Turners are two of his best works.

No. 12. 4 ft. 11 in. × 6 ft. 7 in.

12. "*Landscape with Figures*"; representing the marriage festival of Isaac and Rebecca. CLAUDE LORRAINE. Purchased in 1824

No. 479. 4 ft. 4 in. × 5 ft. 10 in.

479. "*The Sun rising in a Mist.*" J. M. W. TURNER.

Fishing-boats arriving and unloading, fishermen selling fish; a guardship in the distance. Bequeathed by the artist.

[*Door.*]

No. 498. 5 ft. ½ in. × 7 ft. 5½ in.

498. "*Dido building Carthage.*" J. M. W. TURNER.
Bequeathed by the artist.

14. "*A Sea-port*"; the embarkation of the Queen of Sheba on the occasion of the visit of Solomon. CLAUDE LORRAINE.
4 ft. 11 in. × 6 ft. 7 in. Purchased in 1824.

This fine picture, painted in 1648 for the Duke de Bouillon, is known as the "Bouillon Claude"; it is somewhat similar in composition to No. 30, sketched on p. 12.

The remaining two pictures on this wall, hung above (bequeathed by Sir G. Beaumont), are a dark rocky landscape by Bourdon and another Claude, viz. :—

64. "*The Return of the Ark from Captivity.*" SÉBASTIEN BOURDON.
3 ft. 5 in. × 4 ft. 5 in.

The only work by Bourdon, one of the twelve *anciens* of the Academy of Painting in Rome in 1648; this picture was formerly in the possession of Sir Joshua Reynolds.

19. "*Landscape with Figures*"; representing the story of Narcissus and Echo. CLAUDE LORRAINE. 3 ft. 1 in. × 3 ft. 11 in.

660. "*A Man's Portrait,*" in the costume of the sixteenth century. FRANÇOIS CLOUET. 12 in. × 9 in. Painted on panel; dated 1543.

Turning to the south wall, there are (in opposite corners) four interesting works, representing the "Four Ages of Man," by Nicolas Lancret, a painter in the style of Watteau. Lancret was a member of the French Academy in 1719, and notable as a painter of *fêtes galantes.*

101. "*Infancy*"; **102.** "*Youth*"; **103.** "*Manhood*"; **104.** "*Age.*" LANCRET. Each 1 ft. 1 in. × 1 ft. 5½ in.

Bequeathed by Lieut.-Colonel Ollney.

798. "*Three Portraits of Cardinal Richelieu*"; in red cap and robe. PHILIPPE DE CHAMPAIGNE. 1 ft. 11 in. × 2 ft. 4½ in.

The only example of this artist, a celebrated portrait painter in the time of Louis XIV. Presented by Mr. A. W. Franks.

36. "*A Landstorm*"; mountain scenery. G. POUSSIN.

4 ft. 11 in. × 6 ft. Purchased in 1824.

236. "*Castle of Sant' Angelo, Rome.*" C. J. VERNET.

View of Sant' Angelo, with a fête on the Tiber, representing tilting in boats and other festivities; numerous small figures. Vernet was a celebrated marine painter of the last century; his best works are in the Louvre. 3 ft. 3 in. × 4 ft. 7½ in. Presented by Lady Simpkinson in 1853.

The central picture on this wall is a Claude, considered by many to be his best work—

No. 30. 3 ft. 8 in. × 4 ft. 11 in.

30. "*Sea-port, with the Embarkation of St. Ursula.*" CLAUDE.

"The water in this picture is a small basin or harbour; on the left side is a perspective view of a rich pile of architecture, on the right are the ships about to conduct St. Ursula and her followers on her pilgrimage."

Here, as in No. 14, the picture is remarkable for atmospheric beauty; we see the trees sway in the wind, and the light waves sparkle in the morning sun. Painted in 1646. Purchased in 1824.

2. "*Pastoral Landscape with Figures.*" CLAUDE.
3 ft. 4 in. × 4 ft. 5 in. Painted 1645. Purchased in 1824.

[The remaining example of Claude is a classical landscape, No. 1018, on the south wall of Gallery XI. (p. 36).]

65. "*Cephalus and Aurora.*" N. POUSSIN. 3 ft. 2 in. × 4 ft. 3 in.
Bequeathed by G. J. Cholmondeley.

95. "*Landscape, with Dido and Æneas taking shelter from the storm.*" G. POUSSIN. 4 ft. 10 in. × 7 ft. 4 in.

A good example of the painter; the subject is from the fourth book of Virgil. Bequeathed by Rev. W. H. Carr.

903. "*Portrait of Cardinal Fleury*"; in his robes, with a small red skull-cap on his head. HYACINTHE RIGAUD.
2 ft. $8\frac{1}{2}$ in. × 2 ft. $1\frac{1}{2}$ in.

Rigaud painted a number of portraits in the time of Louis XIV.; three of his works are in the Dulwich Gallery, and several in the Louvre.

103, 104. LANCRET. See p. 12.

The last of the thirty-five pictures in this gallery, which very imperfectly represent the old French school, is No. **206**, "*The Head of a Girl*," JEAN BAPTISTE GREUZE; one of three examples of this painter, best known in England by his charming heads of children (see p. 32). There are much more important works by Greuze to be seen in the Louvre; such as "*The Village Betrothal*," &c.

No. 206. 1 ft. 6 in. × 1 ft. 3 in.

Gallery X.—Italian School.

Bronzino—Canaletto—Caravaggio—Caracci—Correggio—Domenichino—Garofalo—Guercino—Guido—Giulio Romano—Sassoferrato—Salvator Rosa—Paolo Veronese.

There are fifty pictures in Gallery X., consisting principally of works of the Venetian, Tuscan, and Bolognese schools of the sixteenth and seventeenth centuries.

Commencing on the right of the door leading into Gallery IX. (*see Plan*), the first picture is—

No. 28. 4 ft. 8 in. × 3 ft. 7 in.

28. "*Susannah and the Elders.*" Lodovico Caracci.

The only example of L. Caracci, the founder of a school of painting in Bologna in the sixteenth century; his principal works are in the Bolognese gallery.

Below are four small pictures, crowded with figures, which should be examined together—

643. "*The Capture of Carthagena*"; and "*The Continence of Publius Cornelius Scipio.*"

644. "*The Abduction of the Sabine Women*"; and "*The Reconciliation between the Romans and the Sabines.*" Giulio Pippi Romano.

Giulio Pippi, called Romano, was one of Raphael's pupils; the above are designs for larger works.

200. "*The Madonna in Prayer.*" SASSOFERRATO.

The other work by this artist is on the south side of this gallery, p. 23. The Madonna is in bright blue robe, with warmer tones in the painting than appear in the sketch.

Bequeathed by Mr. R. Simmons, 1846.

No. 200. 2 ft. 5 in. × 1 ft. 11 in.

82. "*The Holy Family*"; with St. Francis adoring the infant Christ; behind are Elizabeth and St. John. LODOVICO MAZZOLINI DA FERRARA. 2 ft. ¼ in. × 1 ft. 6¾ in. Bequeathed by Rev. W. H. Carr.

70. "*Cornelia and her Children*"; four figures; life-size. PADOVANINO. 4 ft. 8 in. × 4 ft. Bequeathed by Lieut.-Colonel Ollney.

The other work by Alessandro Varotari (called Padovanino), who excelled in the painting of children, is "*Boy with a Bird*," on the north wall of Gallery XI. (p. 30).

Next are four, of the eight, works (all in this gallery) by ANNIBALE CARACCI, the ablest of the Caracci family. Nos. 93 and 94, which are highly esteemed, used to hang in the Lancetti Palace at Rome, and are supposed to have been originally painted to decorate a harpsichord.

63. "*Landscape with Figures.*" 3 ft. 5 in. × 4 ft. 5 in. Bequeathed by Rev. W. H. Carr.

No. 93. 1 ft. 9½ in. × 2 ft. 11 in.

93. "*Silenus gathering Grapes.*" ANNIBALE CARACCI.

In this picture the autumnal colour of the leaves is assisted by the use of gold-leaf. Bequeathed by Rev. W. H. Carr.

94. "*Pan teaching Apollo to play upon the Pipes.*" A. CARACCI.
1 ft. 2 in. × 2 ft. 8 in. Purchased in 1824

198. "*The Temptation of St. Anthony in the Desert.*"
1 ft. 7½ in. × 1 ft. 1½ in. Purchased in 1846

No. 22. 1 ft. 2½ in. × 1 ft. 5½ in.

22. "*The Dead Christ.*" GUERCINO.

The only example of Giovanni Francesco Barbieri, "one of the most esteemed of the second-rate Italian masters," commonly called Guercino a work of great beauty, often engraved and imitated.
Bequeathed by Rev. W. H. Carr

Above is the first of seven Guidos, all in this gallery—

11. "*St. Jerome kneeling before a Crucifix*"; large half-length figure. GUIDO RENI. 3 ft. 10½ in. × 3 ft. Bequeathed by Rev. W. H. Carr.

811. "*Forest Scene, with Tobias and the Angel.*" SALVATOR ROSA.
7 ft. 9 in. × 11 ft. ¾ in.

A wild, rocky landscape, not well seen in its present position. No. 84, on the east wall (sketched on p. 20), is the best of his three landscapes. The third example of this painter is in Gallery XI. (p. 34).

In the centre, on the line, is the only work by a Roman artist, a pupil of Andrea Sacchi, and painter to the papal court in the seventeenth century.

174. "*Portrait of a Cardinal.*" CARLO MARATTA.
3 ft. 11 in. × 3 ft. 2 in. Presented by Mr. H. G. Knight.

On either side of the foregoing are two of the numerous views of Venice by CANALETTO, whose paintings were remarkable in their day for accuracy of detail; he made frequent use of the *camera lucida*.

No. 127. 4 ft. × 5 ft. 4 in.

127. "*A View in Venice.*" CANALETTO. The Scuola della Carità, now the Academy of Arts, is seen near the tower beyond the Grand Canal. Presented by Sir G. Beaumont.

163. "*A View on the Grand Canal*"; with the church of San Simeone Piccolo. 4 ft. 1 in. × 6 ft. 8½ in. Bequeathed by Lord Farnborough.

The remainder of Canaletto's works are in the adjoining Gallery XI.; the best is No. 937 (p. 29).

In the right-hand corner is a sketch by one of Canaletto's pupils and imitators—

210. "*View of the Piazza of St. Mark, Venice.*" FRANCESCO GUARDI. 2 ft. 4 in. × 3 ft. 11½ in. Bequeathed by Mr. R. Simmons.

25. "*St. John in the Wilderness.*" ANNIBALE CARACCI. 5 ft. 5 in. × 3 ft. 1 in. Purchased in 1824.

56. "*Landscape with Figures*"; in boats on a lake. ANNIBALE CARACCI. 3 ft. 1½ in. × 4 ft. 4½ in. Bequeathed by Rev. W. H. Carr.

160. "*The Repose.*" P. F. MOLA. A landscape with small figures, representing the flight into Egypt. 1 ft. × 1 ft. 6 in. Bequeathed by Lord Farnborough.

The other work by Mola, a landscape, No. 69, is on the south wall.

C

No. 271. 1 ft. 9½ in. × 1 ft. 4 in.

Next on the line is—

642. "*Christ's Agony in the Garden.*" GAROFALO. 1 ft. 9 in. × 1 ft. 2 in. Purchased in 1860.

There are four works by Benvenuto Tisio (called Garofalo): one in Gallery XIV. and two in the Octagon Hall (see pp. 68 and 91).

271. "*Ecce Homo.*" GUIDO.

This picture was formerly in the possession of Sir Benjamin West. Bequeathed by Mr. Samuel Rogers.

No. 9. 2 ft. 6 in. × 1 ft. 9 in.

9. "*Christ appearing to Simon Peter after His Resurrection.*" ANNIBALE CARACCI.

This little picture is considered—

"remarkable as an example of the school of the Caracci, which aimed at a union of the perfections of other schools—the grandeur of the Florentine, the grace of the Roman school, the colour of Titian, and the chiaro scuro of Correggio."

Purchased in 1826.

Above is a large painting, attributed to ANNIBALE CARACCI—

88. "*Erminia taking Refuge with the Shepherds.*"

From the story of Erminia in Tasso's 'Jerusalem Delivered.' 4 ft. 10 in. × 7 ft. Purchased in 182

"The picture represents that part of the story when Erminia (startled from the first repose which she had taken after her flight, by the sound of pastoral music discovers an old shepherd busy making baskets whilst tending his flock, and listening to the music of three children."

"The children," says Mrs. Jameson, "are divinely painted. Nothing can exceed their expression of genuine infantine surprise, as Erminia throws off her glittering helmet, and displays her gentle eyes and golden hair."

This picture was formerly attributed to Domenichino.

21. "*Portrait of a Lady.*" CRISTOFANO ALLORI.

A Florentine lady of rank in white bodice, red sleeves, and head-dress richly ornamented with gold. The only work by Allori, who was a distinguished Florentine artist in the sixteenth century; he painted the celebrated "*Judith with the Head of Holofernes*," in the Pitti Palace at Florence.

Bequeathed by Rev. W. H. Carr.

No. 21. 1 ft. 11 in. × 1 ft. 6¾ in.

191. "*Christ and St. John.*" GUIDO. The youthful Christ embracing St. John; two heads. 1 ft. 7 in. × 2 ft. 3 in. Purchased in 1844.

138. "*Ancient Ruins with Figures.*" G. P. PANNINI. A composition; the pyramid of Cestius in the middle ground. 1 ft. 7½ in. × 2 ft. 1 in. Bequeathed by Lieut.-Colonel Ollney.

[*Door.*]

246. "*Madonna and Child.*" GIROLAMO DEL PACCHIA (PACHIAROTTO). 2 ft. 5 in. × 2 ft. Purchased in 1854.

The only example of this painter; whose best known work is a fresco in the church of Santa Catarina at Sienna, his native place.

76. "*Christ's Agony in the Garden.*" CORREGGIO.
1 ft. 2 in. × 1 ft. 4 in. Purchased in 1824.

This small picture is a copy of the original in the possession of the Duke of Wellington, which was said to have been painted by Correggio for an apothecary, to whom he was indebted, for four scudi. There are four examples of Correggio in the National Gallery; the best is No. 23, in Gallery XV. (sketched on p. 85); his greatest works are to be seen in Parma, his native place.

Next is a large sombre canvas with clusters of overhanging trees, illustrating Æsop's fable of Mercury and the Woodman.

(*Sketched on next page.*)

No. 84. 4 ft. 1¼ in. × 6 ft. 7¼ in.

84. "*Mercury and the Dishonest Woodman.*" SALVATOR ROSA.
Purchased in 1837 for £168

172. "*Christ and the Two Disciples at Emmaus.*" M. DA CARAVAGGI
4 ft. 7 in. × 6 ft. 5½ in. Presented by Lord Verno

"A composition of four half-length figures. Christ, breaking bread, is seat between two of His disciples at a table, on which is spread an Italian meal; the four figure, behind, is the cook, or host."

This picture (the only one we possess by Caravaggio) is considere one of his best.

214. "*The Coronation of the Virgin*"; the Virgin, attended by cher bim, borne upwards by angels. A composition full of figures; a early work of the painter. GUIDO. 2 ft. 1¾ in. × 1 ft. 6¾ in.
Bequeathed by Mr. W. Well

85. "*St. Jerome and the Angel.*" DOMENICHINO.
1 ft. 8 in. × 1 ft. 3½ in. Bequeathed by Rev. W. H. Car

"The saint is represented seated in a cave, occupied in the study of his books a manuscripts, his attendant lion crouching at his feet. The apparition of the ang seems to imply the special mission of St. Jerome as the interpreter of the Scriptures

There are four works by Domenichino (one of the Caracci school all in this room; of which the above is considered the best.

In this corner of the gallery are two very characteristic examples GUIDO; the one on the line being a repetition of a Magdalen in th Louvre.

177. "*The Magdalen.*" Half-length, life-size. GUIDO.
2 ft. 7 in. × 2 ft. 3 in. Purchased in 1840 for £1680.

No. 193. 3 ft. 9½ in. × 4 ft. 10½ in.

193. "*Lot and his Daughters.*" GUIDO.

On either side of No. 177 are two miniature paintings, the first (No. 645) a good example of MARIOTTO ALBERTINELLI, friend and assistant of Fra Bartolomeo, a Florentine painter of the fifteenth century.

645. "*The Virgin and Child.*" 6 in. × 4 in. Purchased in 1860.

704. "*Portrait of Cosmo I., Duke of Tuscany.*" ANGELO BRONZINO.
8¼ in. × 6½ in. Presented by the Queen.

Bronzino was a pupil of Andrea del Sarto. More important works by both these artists will be found together in the south-west corner of Gallery XIV.

29. "*A Holy Family.*" FEDERIGO BAROCCI.
Bequeathed by Rev. W. H. Carr.

This picture is known as "*La Madonna del Gatto*," from the circumstance of a cat being introduced into the composition. The only work by this artist.

No. 29. 3 ft. 9 in. × 3 ft.

75. "*Landscape with Figures*," representing the story of St. George and the Dragon. DOMENICHINO.
1 ft. 8½ in. × 2 ft. 1 in. Bequeathed by Rev. W. H. Carr.

The greater part of the south wall is occupied by a large work by Paolo Veronese—

268. "*The Adoration of the Magi.*" PAOLO VERONESE.
11 ft. 7 in. × 10 ft. 7 in. Painted in 1573.
Purchased in 1855 for £1977.

"This picture, painted in 1573, presents a ruined building of Roman architecture with pillars, a portion of which is roofed with thatch, and has served as a stable. On the right is the Virgin seated, holding in her arms the Infant, who is receiving the adoration of the three Wise Men. The retinue of the Magi are behind, some bearing presents. Composition of sixteen figures, life-size."

There is another painting by Veronese (No. 97) near the west door of this gallery. Three examples of Paul Veronese are sketched on pp. 72, 75, and 93.

Next is a good portrait by a painter of the school of Veronese.

173. "*Portrait of a Gentleman.*" JACOPO BASSANO.
3 ft. 9 in. × 2 ft. 10 in. Presented by Mr. H. G. Knight.

And, on the west wall, a large work, also attributed to Bassano—

No. 228. 5 ft. 3 in. × 8 ft. 9 in.

228. "*Christ driving the Moneychangers out of the Temple.*"
Presented by Mr. P. L. Hinds.

The best picture by this artist is "*The Good Samaritan*" (No. 277), on the east wall of Gallery XV. (sketched on p. 88).

Above No. 173 is—

69. "*St. John preaching in the Wilderness*"; five figures. P. F. Mola. 1 ft. 8½ in. × 2 ft. 2 in.

196. "*Susannah and the Elders.*" Guido. 3 ft. 10 in. × 4 ft. 11½ in.

Three half-length figures, life-size. Painted as a companion picture to No. 193, on the same wall (sketched on p. 21). There are several repetitions of these two pictures.

48. "*Landscape with Figures*"; representing the story of Tobias and the angel. Domenichino. 1 ft. 8½ in. × 2 ft. 1 in. Bequeathed by Rev. W. H. Carr.

740. "*The Madonna with the Infant Christ*"; landscape background. Sassoferrato. 3 ft. 2 in. × 2 ft. 5 in. Purchased in 1864.

Next is a small subject, with four figures, by a pupil of Andrea del Sarto—

652. "*Charity.*" Francesco Rossi, called Salviati. 9¾ in. × 7 in. Purchased in 1860.

Above Bassano's "*Christ and the Moneychangers*," and hung rather out of sight, is the only work by Ercole Grandi—

73. "*The Conversion of St. Paul.*" Ercole da Ferrara. 1 ft. 11 in. × 2 ft. 3 in. Bequeathed by Rev. W. H. Carr.

"A confused group of men and horses, with the Saviour in the clouds, and a view of Jerusalem in the background."

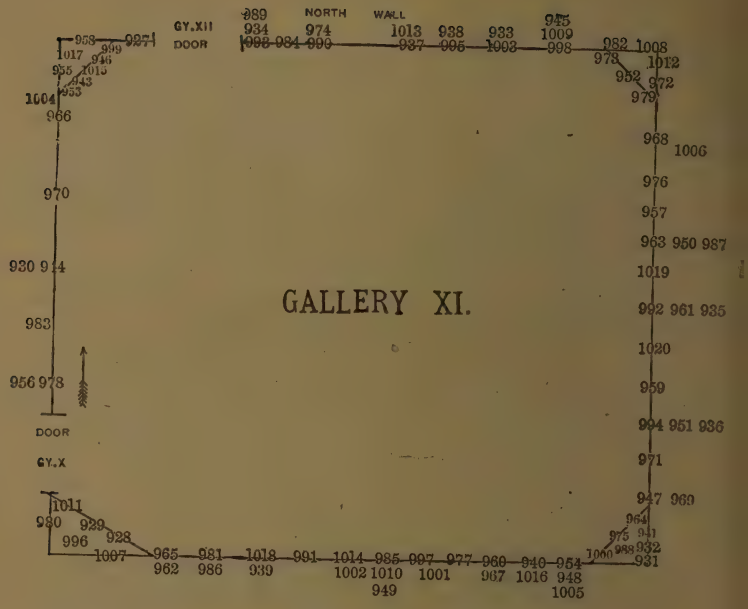
77. "*The Stoning of St. Stephen.*" Seven small figures. Domenichino. 2 ft. 1 in. × 1 ft. 7 in. Bequeathed by Rev. W. H. Carr.

The last picture in this gallery is—

97. "*The Rape of Europa.*" Paolo Veronese. 1 ft. 11 in. × 2 ft. 3 in.

A study for the large picture in the Imperial Gallery at Vienna.

[The other works by Italian masters will be found in Galleries XIII., XIV., XV., XVII. and in the Octagon Hall. The earliest are in Gallery XVII.; the best are in Gallery XV.]



Gallery XI.—The Wynn Ellis Gift.

Cuyp—Teniers—Mabuse—Van de Cappelle—Both—Metsu—Memling—Quintin Matsys—Ruysdael—Vandevelde—Van der Heyde—Hobbema—Paul Potter—Wynants—Berchem—Van Ostade—Bakhuizen—P. Veronese—Canaletto—Sir Peter Lely, &c.

The Wynn Ellis Collection (bequeathed to the National Gallery in 1876) consists principally of pictures by the Dutch and Flemish painters, and should be examined in connection with the adjoining Gallery XII.; also with Gallery XVI., known as "The Peel Collection," the latter containing the choicest examples of the Dutch masters.

There are ninety-four pictures in Gallery XI., varying greatly in quality and interest, and not arranged according to any particular school.

Commencing on the right of the door leading to Gallery X., the first picture is a river scene by a distinguished Dutch painter; the composition is indicated in the sketch on next page.

978. "*Dutch Vessels saluting.*" W. VANDEVELDE.

There are thirteen examples of W. Vandevelde: four in this gallery, two in Gallery XII., and seven in Gallery XVI. Two of the best are Nos. 149 and 150, in Gallery XII. (p. 49).

No. 978. W. VANDEVELDE. 2 ft. 11½ in. × 4 ft. 1 in.

956. "*Rocky Italian Landscape*"; with goatherds and muleteers. J. BOTH. 3 ft. 9 in. × 5 ft. 3 in.

Of the six works by this eminent Dutch landscape painter, four are in this gallery and two in Gallery XII. Two of the most important are Nos. 957 and 71 (pp. 32 and 41).

Next is a rich cabinet picture, excellent in quality and colour, by a brother of W. Vandevelde, the marine painter.

No. 983. 1 ft. × 1 ft. 2½ in.

983. "*A Bay Horse.*" A. VANDEVELDE.

There are two other works by this artist in this gallery, and three in Gallery XVI.

The central picture on this wall is one of the many versions of "*The Moneychangers*," by Quintin Matsys, a famous Netherlands painter of the sixteenth century, whose principal works are at Antwerp.

No. 944. 2 ft. 11¼ in. × 2 ft. 4¼ in.

944. "*The Moneychangers.*" QUINTIN MATSYS.

The sketch will sufficiently indicate the forcible delineation of character, and powerful effect, of this picture (a repetition with alterations of one at Windsor Castle); every detail of costume is elaborately studied; the claret-coloured robe trimmed with fur, the scarlet headdress of the merchant, &c., are as brilliant as if painted yesterday.

Another work, attributed to this artist, is at the north end of Gallery XII. (p. 47).

Above is a large landscape with figures—

930. "*The Garden of Love.*" THE SCHOOL OF GIORGIONE. 7 ft. 3 in. × 4 ft. 11 in.

970. "*The Drowsy Landlady.*" GABRIEL METSU. 1 ft. 2½ in. × 1 ft. ½ in.

"A woman in a scarlet gown and white apron is sleeping in a chair, with a clay pipe in her hand. Two men in the background, one endeavouring to wake her by tickling her neck with his pipe; a spaniel in front watching her."

The two best examples of this celebrated painter of *genre* are in Gallery XVI., Nos. 838 and 839 (pp. 103 and 96).

966. "*River Scene*"; shipping, with a barge and vessels saluting. VAN DE CAPPELLE. 3 ft. ½ in. × 5 ft.

A good example of this Dutch marine painter. There are four of his works in this gallery, and one in Gallery XVI.; one of the best, No. 964, is sketched on p. 34.

1004. "*Italian Landscape*"; hilly country, muleteers resting with their animals. BERCHEM. 3 ft. 7 in. × 4 ft. 1 in.

Three of his landscapes are in this gallery, one in Gallery XII. and one in Gallery XVI.

953. "*The Toper.*" TENIERS (the younger).

A man in blue jacket and red cap, with mug and glass in hand; cottage in the background. This miniature picture is the first of fifteen works by the younger Teniers; they are all in this gallery, or in Galleries XII. and XVI. (*See Index.*)

No. 953. 6¼ in. × 4¾ in.

The next picture, No. **943** (sketched below), is a small portrait by one of the most distinguished of the early Flemish painters; a work remarkable for earnestness, delicacy, and finish.

This picture, supposed to be the only portrait in existence of Memling, was formerly in the possession of Samuel Rogers. The costume is that of the Hospital of St. John at Bruges.

Memling's three other works are at the north end of Gallery XII. (pp. 45 and 46).

No. 943. 1 ft. ¼ in. × 8 in.
"*Portrait of himself.*"
HANS MEMLING.

955. "*A Ruin; Women bathing.*"
CORNELIUS POELENBURG.

A composition with many figures; the only work by this artist, a painter of Utrecht; his time was much occupied in painting the figures on other artists' landscapes, a custom of the early Dutch painters.

No. 946. MABUSE. 9¼ in. × 6¼ in.

In the centre of this corner is—

1015. "*Fruit and Flowers and Dead Birds.*" JAN VAN OS. 2 ft. 3 in. × 1 ft. 9 in.

An excellent example of "still life," the only work by this Dutch artist.

946. "*A Man's Portrait*"; in gown furred with sable. MABUSE.

This small portrait (hung as a companion to No. 943) and No. 656, at the north end of Gallery XII. (p. 44), are two good examples of this Flemish painter of the sixteenth century, but more important pictures by him are to be seen in the Louvre. Note the painting of the furred gown in No. 946.

958. "*Outside the Walls of Rome*"; on the banks of the Tiber. J. BOTH. 1 ft. 4½ in. × 1 ft. 9½ in.

999. "*Candle-light*"; an officer presenting some jewellery to a lady. G. SCHALCKEN. 6 in. × 7¼ in.

There are four little works by this skilful painter of candle-light effects. (*See Index.*)

Near the door leading to Gallery XII. is the portion of an early Florentine painting in tempera ascribed to FILIPPINO LIPPI—

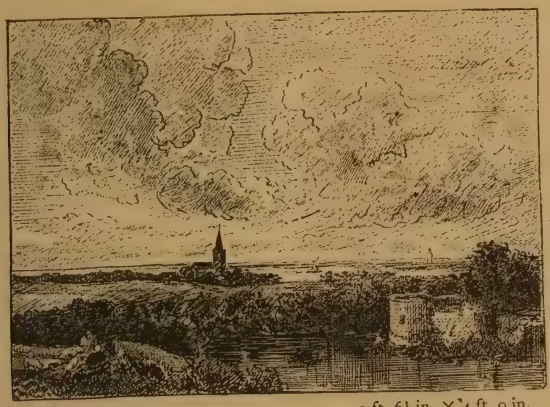
927. "*An Angel adoring*"; the head bent downwards, and the hands joined in the attitude of prayer. 1 ft. 9 in. × 9½ in.

Filippino Lippi's other works are with the Italian pictures, in Galleries XIII. and XIV.

Above the foregoing is a large landscape by a painter unknown, very quaint and realistic in effect (No. **1017**, 4 ft. × 5 ft. 11 in.), representing a formal flower-garden, with labourers at work, and a picnic party in the foreground; a strange medley of landscape gardening, a village, a church, and distant trees.

[*Door.*]

989. "*Watermills.*" JACOB RUYSDAEL. 1 ft. 11½ in. × 2 ft. 4½ in.



No. 990. 3 ft. 6½ in. × 4 ft. 9 in.

990. "*Landscape*," with lowering clouds. JACOB RUYSDAEL.

There are twelve pictures by this well-known painter of woods and waterfalls. One of his best works is No. 854, in Gallery XVI. (sketched on p. 95).

934. "*Virgin and Child.*" CARLO DOLCI. 2 ft. 6½ in. × 2 ft. ½ in.

The only example of this Florentine artist, who has painted numerous, similarly highly finished, works to be seen in foreign galleries.

993. "*Landscape*," with a house amongst trees. VAN DER HEYDE. 8½ in. × 11¼ in.

One of four pictures, the rest architectural subjects; three are in this gallery and one in Gallery XVI.

984. "*Landscape with Cattle.*" A. VANDEVELDE. 9¼ in. × 11¾ in.

Above the large landscape by Ruysdael is one of two careful landscapes by PHILIP DE KONING—

974. "*View of the Scheldt*" and Antwerp Cathedral. 3 ft. 3 in. × 4 ft. 11 in.

De Koning's principal works are to be seen in Amsterdam; his other picture here hangs above the portrait of Dr. Johnson, in Gallery XVI. (p. 102).

Next are two Canaletti; the first, on the line (No. 937), is a good example, very interesting in character, and in the costumes of Venice in the seventeenth century.

937. "*The Scuola of San Rocco.*" CANALETTO. 4 ft. 10 in. × 6 ft. 6½ in.

"The ceremony on Maundy Thursday, when the doge and officers of state, with the fraternity of St. Rock, go in procession to the church of St. Mark. The numerous figures and the frescoes of Tintoretto on the walls of the Scuola are said to be painted by Tiepolo."

938. "*Regatta on the Grand Canal.*" CANALETTO.
3 ft. 10 in. × 6 ft. 1 in.

Above is No. **1013**, "*Geese and Ducks*" (3 ft. 10½ in. × 5 ft. 1 in.), one of two specimens of the works of HONDECOETER, a distinguished Dutch bird painter in the seventeenth century. His best work is No. 202, on the east wall of Gallery XII. (p. 53).

995. "*Woody Landscape*"; cottages amongst trees, a pond in the middle ground, three figures in the foreground. HOBBEMA.
3 ft. 3 in. × 4 ft. 4 in.

Of the seven landscapes by Meindert Hobbema, the above and No. 685, Gallery XII. (p. 50), and No. 830, in Gallery XVI. (sketched on p. 103), are considered the best.

933. "*Boy with a Bird.*" PADOVANINO. 1 ft. 2 in. × 1 ft. 7 in.
A Venetian painter; school of Titian.

No. 1009. 1 ft. ¾ in. × 10¼ in.

1003. "*Dead Birds.*" JAN FYT.
The only example of this painter; excellent in quality, and interesting to students of still life.

998. "*The Duet.*" G. SCHALCKEN.
10½ in. × 8 in.

1009. "*The Old Grey Hunter.*" PAUL POTTER.
One of two examples of this celebrated animal painter of the Dutch school, whose life-size picture of a bull, at the Hague, is well known. No. 849, in Gallery XVI. (p. 103), is the best work.

Above is a small picture—No. **945**, "*A Nun*"; St. Agnes adoring the Infant Christ; 1 ft. 1 in. × 9 in.; ascribed to JOACHIM DE PATINIR, an early Flemish painter, whose two other paintings are at the north end of Gallery XII.

1008. "*A Stag Hunt.*" PIETER POTTER. 3 ft. 7½ in. × 4 ft. 10½ in.
The one work by the father of Paul Potter.

982. "*A Forest Scene*"; sheep pasturing. A. VANDEVELDE. 11 in. × 1 ft. 6 in.

973. "*Sandbank*" on a river; a man fishing. JAN WYNANTS. 10 in. × 1 ft. 1½ in.

There are two other small landscapes by Wynants (a contemporary of Wouwerman and Vandevelde) in this gallery and two in Gallery XVI. (*See Index.*)

The central picture in this corner is an important work by Teniers the younger, a replica of the painting in the possession of the Duke of Bedford.

952. "*The Village Fête*"; or, "*The Fête aux Chaudrons.*" D. TENIERS (the younger). 2 ft. 10½ in. × 3 ft. 11½ in.

"A crowd of people, in holiday costumes of two hundred years ago, gathered on a green hillside, waiting to begin a fête; in front of a building on the left are rows of beer barrels, and cooks with cauldrons of soup, children with toy flags, &c.; the tower of Antwerp Cathedral in the distance."

The composition is characteristic and full of interest; his other works here have less incident, but exhibit finer qualities as a painter of interiors and of still life—such as No. 805, in Gallery XII. (sketched on p. 38), and No. 862, in Gallery XVI. (p. 96).

Above the foregoing is a life-size portrait of "*A Man in Black*" (**1012**), 3 ft. 2 in. × 2 ft. 7 in., ascribed to Vandyck, but more probably by an English painter, Dobson, one or two of whose portraits may be seen in the National Portrait Gallery at South Kensington.

972. "*Landscape*," with sportsman and dog. JAN WYNANTS. 11 in. × 1 ft. 3 in.

979. "*Shipping: a Stiff Breeze*"; vessels riding out a gale. W. VANDEVELDE. 1 ft. 1 in. × 1 ft. 2 in.

1006. "*Landscape with Cattle.*" BERCHEM. 1 ft. 1½ in. × 1 ft. 3 in.

There are next twelve small pictures on the line, commencing with a little oval portrait, one of three examples of a celebrated Dutch figure painter.

968. "*The Painter's Wife*"; half-length, in green dress trimmed with white fur. GERARD DOW. (Oval.) 5½ in. × 4½ in.

See his two other works, No. 192, in Gallery XII. (p. 52), and No. 825, in Gallery XVI. (sketched on p. 101).

976. "*A Battle: Cavalry and Infantry.*" WOUWERMAN.*
1 ft. 1 in. × 2 ft. ½ in.

A very animated picture, excellent in grouping, and a good example of this celebrated painter of horses, hunting and battle scenes.

957. "*Cattle and Figures by a Pool.*" JAN BOTH.
1 ft. 10½ in. × 2 ft. 3 in.

A good, sunny example of the painter; the cattle and figures are by his brother, Andrew Both. There is another of his works on this line.

963. "*A Frozen River.*" ISAAC VAN OSTADE. 1 ft. 4 in. × 1 ft. 9 in.

See two other excellent pictures by this artist in Gallery XVI. (pp. 96 and 100).

The central position on the line—the place of honour in the early days of the Royal Academy, where Turner's and Mulready's last works were exhibited—is occupied by a good specimen of Van der Heyde, and on either side two characteristic heads by Greuze.

992. "*Architectural Scene*"; Gothic and classic buildings. VAN DER HEYDE. 1 ft. 8 in. × 2 ft. 1 in.

Three of his works are in this gallery, and one in Gallery XVI.; all distinguished for elaborate care and good draughtsmanship. (See "*A Street in Cologne*," No. 866, p. 100.)

No. 1020. GREUZE. 1 ft. 4 × 1 ft. ½.

1019. "*Head of a Girl*"; in white dress with blue ribbon in her hair. JEAN BAPTISTE GREUZE.
1 ft. 6 in. × 1 ft. 3 in.

1020. "*Girl with an Apple*"; resting on a red cushion. JEAN BAPTISTE GREUZE.

959. "*River Scene*," with woody ground; mules on the road. JAN BOTH. 1 ft. 3½ in. × 1 ft. 10½ in.

994. "*A Street in a Town.*" VAN DER HEYDE.
1 ft. 8½ in. × 1 ft. 4 in.

971. "*Landscape with Figures.*" JAN WYNANTS. 11 in. × 1 ft. 3 in.

947. "*A Man's Portrait.*" Attributed to HOLBEIN. 1 ft. 3 in. × 11 in.

* It is considered that a far greater number of pictures are ascribed to this artist than he could possibly have painted; but some good, authenticated examples will be found in Gallery XVI. (*See Index.*)

969. "*Frost Scene.*" A. VAN DER NEER. 10 in. × 1 ft. 3½ in.

There are three other examples in Gallery XII. Van der Neer's paintings are rarely to be met with; the best are at Amsterdam.

Above the foregoing are three large works—

No. 950. 3 ft. 8 in. × 5 ft. 5 in.

950. "*The Conversation.*" DAVID TENIERS (the elder).

951. "*Playing at Bowls,*" in front of an inn. DAVID TENIERS (the elder). 3 ft. 11 in. × 6 ft. 3 in.

These two pictures and No. 949, in the centre of the south wall, are the only examples of the elder Teniers. Between the above is a Cuyp, known as the "large Dort."

No. 961. 5 ft. 2 in. × 6 ft. 6 in.

961. "*Cattle and Figures: Evening.*" A. CUYP.

Cuyp, the great Dutch landscape painter of the seventeenth century, is well represented in the National Gallery. There are good specimens on the south wall of this gallery, two (one a portrait) in Gallery XII. and three in Gallery XVI. (*See Index.*)

The remaining three pictures on the east wall, hung high above the foregoing, are, first, a dark waterfall—

987. "*Rocky Landscape*," with torrent. J. RUYSDAEL. 3 ft. 11½ in. × 4 ft. 2½ in.

935. "*River Scene.*" SALVATOR ROSA. 2 ft. 10. in. × 3 ft. 10 in.

A mountainous landscape, with winding river; not a remarkable example of the painter.

936. "*The Theatre Farnese at Parma.*" FERDINANDO BIBIENA. 3 ft. 5½ in. × 3 ft. 8½ in.

The pit and stage of a theatre in which Othello is being played, the audience promenading; this picture, hung too high for examination, is the only example of the painter.

In the south-east corner are some choice pictures, especially Nos. 964 and 975, on the line.

No. 964. 1 ft. 2½ in. × 1 ft. 7 in.

964. "*River Scene*"; with sailing-boats. VAN DE CAPPELLE. A good example of this painter of calm summer sea.

941. "*The Grimani Palace*"; on the Grand Canal, Venice. CANALETTO. 1 ft. × 1 ft. 3 in.

975. "*The Stag Hunt.*" WOUWERMAN. 2 ft. 5 in. × 3 ft. 5 in.

A party of ladies and gentlemen hunting stags; the chief interest here is in the quality and beauty of the winter landscape.

1000. "*Shipping*"; the estuary of a river. L. BAKHUIZEN.
1 ft. 1½ in. × 1 ft. 6½ in.

There are five good works by this artist, of which No. 204, in Gallery XII. (p. 44), and No. 818, in Gallery XVI. (p. 96), are the best.

988. "*An Old Oak*," on the skirts of a wood. J. RUYSDAEL.
1 ft. ½ in. × 11½ in.

Above are—

932. "*A Man's Portrait*"; half-length, with red head-dress, wearing the cross of Malta. PAINTER UNKNOWN. 3 ft. 2 in. × 2 ft. 6 in.

931. "*The Magdalen laying aside her Jewels.*" PAOLO VERONESE.
3 ft. 10 in. × 5 ft. 4 in.

Scene in a courtyard; the Magdalen kneeling at the feet of Christ.

1005. "*Ploughing*"; a hilly and woody landscape. BERCHEM.
1 ft. 3 in. × 1 ft. 8 in.

948. "*Landscape*"; a sketch. Ascribed to RUBENS.
1 ft. 6½ in. × 2 ft. 4 in.

Next on the line are—

954. "*Landscape*"; woody country. C. HUYSMAN.
2 ft. 1½ in. × 2 ft. 9 in.

The only example of this Flemish landscape painter.

940. "*The Ducal Palace*"; tower of St. Mark and Grand Canal in the distance. CANALETTO. 2 ft. × 3 ft. 3 in.

1016. "*Portrait of a Girl*"; full-length, in blue dress. Sir PETER LELY. 4 ft. 1 in. × 3 ft. 4 in.

Next is an important landscape by Cuyp, broad and sunny in effect, figures on a small scale.

960. "*The Windmills.*" A. CUYP. 3 ft. 8½ in. × 6 ft. 4½ in.

An interesting picture of the landscape near Dort; this and No. 53, sketched on p. 43, are his best works here.

967. "*Shipping*"; Dutch river scene with sailing-boats. VAN DE CAPPELLE. 3 ft. 11 in. × 5 ft.

In the centre of this wall, above, is a large canvas, the remaining work by the elder Teniers, and underneath a very curious architectural work by a pupil of Frank Hals.

949. "*A Rocky Landscape*," with figures. D. TENIERS (the elder).
5 ft. 4 in. × 7 ft.

1010. "*Palatial Buildings.*" VAN DEELEN. 1 ft. 6 in. × 2 ft.

"Extensive palatial buildings in variegated marbles of Renaissance architecture, adorned with statues; in the foreground is a marble fountain with various statues surmounted by a gilt bronze group of Hercules and the Hydra."

On either side of No. 1010 are two flower-pieces, the first especially noticeable.

1001. "*Flowers in a Vase.*" JAN VAN HUYSUM. 2 ft. 8 in. × 1 ft. 8 in.

1002. "*Flowers, Insects, &c. in a Bowl.*" WALSCAPELLE. 1 ft. 11 in. × 1 ft. 6½ in.

Rather below the line are five small and interesting works—

977. "*Sea-piece*"; ships lying at anchor. A. VANDEVELDE. 8 in. × 11½ in.

997. "*An Old Woman,*" in black and yellow dress, scouring a kettle at an open window. G. SCHALCKEN. 11 in. × 8½ in.

No. 985. 7 in. × 8¼ in.

985. "*Sheep and Goats.*" K. DUJARDIN.

There are three good specimens of Dujardin in Gallery XVI.

1014. "*The Martyrdom of St. Lawrence.*" ADAM ELZHEIMER. The only work by this artist. 7½ in. × 8 in.

991. "*The Broken Tree.*" J. RUYSDAEL. 8½ in. × 11½ in.

1018. "*A Classical Landscape.*" CLAUDE. 3 ft. 4 in. × 4 ft. 5 in.

A composition of buildings and temples, with ships at anchor in a harbour. The more important works of Claude, ten in number, are in Gallery IX.

939. "*The Piazetta of St. Mark, Venice.*" CANALETTO.
3 ft. $3\frac{1}{2}$ in. × 3 ft. $6\frac{1}{2}$ in.

986. "*The Watermills.*" J. RUYSDAEL. 2 ft. $10\frac{1}{2}$ in. × 3 ft. $7\frac{3}{4}$ in.

981. "*A Storm at Sea.*" W. VANDEVELDE. 2 ft. 5 in. × 3 ft. 1 in.
A powerful and characteristic example of this painter.

965. "*River Scene,*" with state barge. VAN DE CAPPELLE.
2 ft. 9 in. × 3 ft. 8 in.

962. "*Cattle and Figures: Evening.*" A. CUYP.
Five cows and herdsman, Dort in the distance; this picture is known as the "small Dort."

Next is a curious example of an early Florentine painter, whose more important works are in Galleries XIII. and XIV.

928. "*Apollo and Daphne.*" POLLAJUOLO. $11\frac{1}{4}$ in. × $7\frac{1}{2}$ in.

929. "*The Madonna and Child.*" "After RAPHAEL."
2 ft. 10 in. × 1 ft. $11\frac{1}{2}$ in.
A copy of the picture in the Bridgwater Collection.

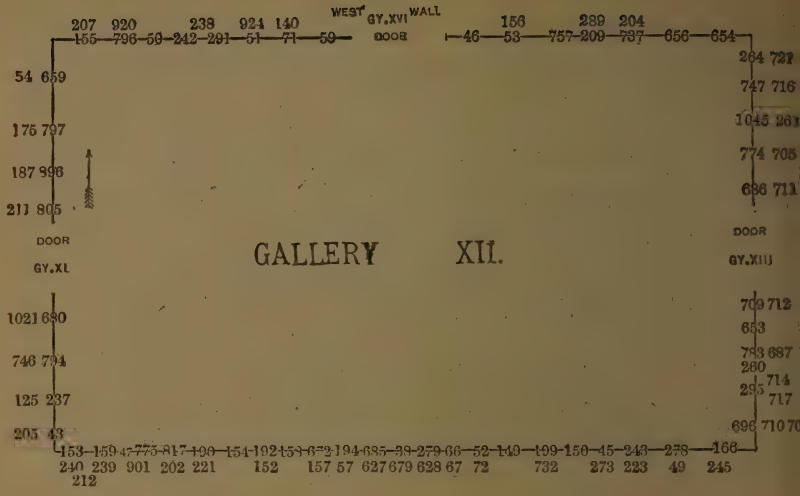
1007. "*Rocky Landscape.*" JAN WILS. 1 ft. 9 in. × 2 ft. 2 in.
The only example of this artist; figures supposed to be by Wouwerman.

996. "*A Castle in Rocky Landscape.*" HOBBEMA.
4 ft. $6\frac{1}{2}$ in. × 5 ft. $8\frac{1}{2}$ in.

980. "*Dutch Ships of War saluting.*" W. VANDEVELDE.
1 ft. $4\frac{1}{2}$ in. × 1 ft. $7\frac{1}{2}$ in.

1011. "*Portrait of a Lady*"; half-length, white satin dress. GONZALEZ COQUES. Painted on silver; 7 in. × $5\frac{1}{2}$ in.

There is one other work by this Flemish portrait painter in Gallery XVI. (p. 102).



Gallery XII.—Dutch and Flemish.

Rembrandt — Teniers — Cuyp — Both — Terburg — Maas — De Hooge — Hobbema — Ruysdael—Van der Neer—Vandevelde—Rubens—Vandyck—Van der Weyden—Memling—Quintin Matsys—G. Dow—D. Bouts—F. Hals—Mabuse—A. Dürer—Van Eyck, &c.

The great Dutch and Flemish Gallery, known as "The Ruben's Gallery"—the first of the new rooms (100 ft. long) added to the National Gallery in 1876—contains several masterpieces by Rembrandt, Rubens, and Vandyck; also, at the north end, the works of the early Flemish and German painters.

No. 805. 1 ft. 7 in. × 2 ft. 2 in.

805. "*An Old Woman peeling a Pear.*" D. TENIERS (the younger).

Commencing on the right of the entrance into Gallery XI., the first picture (*sketched on last page*) is a characteristic Teniers, remarkable for quality and the painting of still life. Purchased in 1870.

896. "*The Peace of Münster.*" G. TERBURG. 1 ft. $5\frac{1}{2}$ in. × 1 ft. $10\frac{1}{2}$ in.

A composition full of figures, representing the plenipotentiaries of Philip IV. of Spain and the delegates of the Dutch United Provinces, assembled in the Rathhaus at Münster, on the 15th May 1648. Presented by Sir William Wallace, Bt.

There are only two works by Gerard Terburg, one of the earliest and most distinguished of the Dutch *genre* painters, this elaborate portrait picture, and "*The Guitar Lesson*," in Gallery XVI. (sketched on p. 100).

Above the Teniers are—the one picture by HUCHTENBURG, a Dutch battle painter: **211,** "*A Battle*"; a cavalry fight in the foreground; 1 ft. $4\frac{3}{4}$ in. × 1 ft. 11 in.; bequeathed by Mr. R. Simmons;—next, a not very important sketch by RUBENS, **187,** "*The Apotheosis of William the Taciturn of Holland*"; circular, 2 ft. 1 in. diam.; purchased 1843;—and **175,** a quaint, unflattering "*Portrait of Milton*," half-length, life-size, by VAN DER PLAAS, the only work of this painter; 2 ft. 4 in. × 1 ft. $11\frac{1}{2}$ in.

797. "*A Man's Portrait*"; bust, life-size. A. CUYP.

A good example of Cuyp's power of portrait-painting.

Purchased in 1869 for £900.

No. 797. 2 ft. 3 in. × 1 ft. $11\frac{1}{4}$ in.

659. "*Pan and Syrinx*"; the Nymph pursued by Pan. ROTTENHAMMER. $9\frac{1}{2}$ in. × $7\frac{1}{2}$ in.

A little work of no great mportance; the landscape by Brueghel.

Next is the first of Rembrandt's works, a small picture often engraved, and highly esteemed for its technical qualities—

54. "*A Woman bathing.*" REMBRANDT. 2 ft. × 1 ft. $6\frac{1}{4}$ in.
Bequeathed by Rev. W. H. Carr.

207. "*The Idle Servant.*" NICHOLAS MAAS. 2 ft. $3\frac{1}{2}$ in. × 1 ft. $9\frac{1}{4}$ in.
Bequeathed by Mr. R. Simmons.

One of three excellent pictures by a pupil of Rembrandt. Nos. 153 and 159 are close together, on the opposite wall; one sketched on p. 54.

155. "*The Misers, or Moneychangers*"; a man and his wife counting their money. D. TENIERS (the younger). 2 ft. ½ in. × 2 ft. 9 in. Bequeathed by Lord Farnborough.

920. "*Orpheus charming Birds and Beasts with his Music.*" ROELANDT SAVERY. Bequeathed by Mr. S. J. Ainsley.

Next, on the line, is a large picture, "*Vase with Flowers*" (**796**), tulips, peonies, roses, poppies, &c., by VAN HUYSUM (whose other work we have seen in Gallery XI.); 4 ft. 4½ in. × 3 ft. ¼ in.; purchased in 1869 for £900.

No. 50. 4 ft. 10 in. × 3 ft. 9 in.

50. "*The Emperor Theodosius refused Admission into the Church by St. Ambrose.*" ANTONY VANDYCK. Purchased in 1824.

A copy, with slight alterations, from the fine picture by Rubens in the Imperial Gallery, Vienna. There are six works by Vandyck, five in this gallery, and one in Gallery XVI.

238. "*Dead Game and Dog.*" JAN WEENINX. 5 ft. 7½ in. × 5 ft. 1½ in.

242. "*Players at Tric-trac.*" D. TENIERS (the younger). 1 ft. 2½ in. × 1 ft. 9 in.

The last two pictures were bequeathed by Lord Colborne.

291. "*Portrait of a Young Lady.*" CRANACH. 1 ft. 2 in. × 10 in. Purchased in 1857.

The only work by Lucas Sunder (called Cranach); one of the early German portrait painters; a pupil of Albrecht Dürer and friend of Luther.

No. 51. 4 ft. 5 in. × 3 ft. 5 in.

51. "*Portrait of a Jew Merchant.*" REMBRANDT. A fine example; painted in 1646. Presented by Sir G. Beaumont, Bt.

Above are two pictures, each the only example of the artist—

924. "*The Interior of a Gothic Church.*" PIETER NEEFS. 2 ft. 3 in. × 3 ft. 2½ in.

140. "*Portrait of a Lady.*" VAN DER HELST. 2 ft. 9½ in. × 2 ft. 2½ in.

No. 71. 3 ft. 9 in. × 5 ft. 3 in.

71. "*Landscape: Morning.*" A party of muleteers with laden mules. J. BOTH. Presented by Sir G. Beaumont.

Next are two important pictures by Rubens:—

No. 59. 6 ft. 2 in. × 8 ft. 9 in.

59. "*The Brazen Serpent.*" RUBENS. Purchased in 1837.

"And the Lord sent fiery serpents among the people . . . . and much people of Israel died."—*Numbers* c. 21.

[*Door.*]

No. 46. 6 ft. 6 in. × 9 ft. 9 in.

46. "*Peace and War*," or, "*Peace and Plenty.*" RUBENS.

Presented by the Marquis of Stafford.

The last picture, an allegory of Peace, was presented to Charles I. by Rubens when he came to England in 1629 to negotiate peace with Spain. The principal figures, especially the children, are considered to be examples of Rubens' finest work.

156. "*A Study of Horses*"; a white horse running towards the spectator. A. VANDYCK. 3 ft. 6 in. × 2 ft. 11 in.
Bequeathed by Lord Farnborough.

No. 53. 4 ft. 4 in. × 6 ft. 6 in.

53. "*Landscape, with Cattle and Figures.*" A. CUYP.

One of Cuyp's characteristic sunny landscapes; the scarlet coat of the horseman is the prominent feature of colour on this wall.

Next are two works *attributed to* Rembrandt; the first a large, upright, picture with eleven figures, about life-size.

757. "*Christ blessing Little Children.*" REMBRANDT.
6 ft. 10 in. × 5 ft. ½ in.

This picture was purchased in 1867 for £7000.

289. "*The Amsterdam Musketeers.*" REMBRANDT.
2 ft. 2 in. × 2 ft. 9 in. Bequeathed by Rev. T. Halford.

A copy, with alterations, of the large picture in Amsterdam.

209. "*Landscape with Figures*"; a rocky, woody landscape. J. BOTH.

The figures, painted by C. Poelenburg, represent "The Judgment of Paris." 3 ft. 3 in. × 4 ft. 3½ in. Bequeathed by Mr. R. Simmons.

204. "*Dutch Shipping; firing a Salute*"; a lumpy sea and a windy sky. L. BAKHUIZEN. 3 ft. $4\frac{3}{4}$ in. × 4 ft. $6\frac{3}{4}$ in.
Bequeathed by Mr. R. Simmons.

737. "*Landscape with Waterfall.*" J. RUYSDAEL.
3 ft. 3 in. × 2 ft. 10 in. Bequeathed by Mr. J. M. Oppenheim.

A characteristic Ruysdael; fine windy landscape, dark and mysterious, with great rush of water under stone pines.

Here we may pause before examining a different style and period of German art.

At the north end of this gallery are grouped together for special study some of the best and choicest examples of early German and Flemish art; a grave, earnest, and rather sorrowful company, contrasting forcibly in style and treatment with some of the pictures we have just seen—works full of interest and instruction to students, especially for purity of design and colour.*

656. "*A Man's Portrait*"; small half-length. MABUSE.
2 ft. 3 in. × 1 ft. 7 in. Purchased in 1860.

[See his other picture (No. 946) in Gallery XI. (sketched on p. 28).]

654. "*The Magdalen*"; full-length, in olive-green dress and gold-brocaded petticoat; sitting reading. Attributed to ROGER VAN DER WEYDEN (the younger). 2 ft. × 1 ft. $8\frac{1}{2}$ in. Purchased in 1860.

There are four remarkable pictures on this wall said to be by this artist, one of the founders of the realistic school of painting in Flanders in the fifteenth century. (See sketch on p. 46.)

264. "*A Count of Hennegau, with his Patron Saint Ambrose.*" VAN DER MEIRE. 2 ft. $4\frac{1}{2}$ in. × 9 in. Purchased in 1854.

One of two works by a pupil of Van Eyck. Note the painting of an illuminated robe and the delicate choice of colour. His other picture (No. 696) is close at hand, on the east side of this wall.

* Many of these pictures were formerly in the Wallenstein Collection, and were presented by the Queen in fulfilment of the wishes of the late Prince Consort.

721. "*Portrait of a Lady.*" Ascribed to SCHOOREL. 10 in. × 7¼ in.
Presented by the Queen.

716. "*St. Christopher,*" in flowing red robe, carrying the infant Christ on his shoulder across a bay. PATINIR. 10 in. × 1 ft. 9½ in.
Presented by the Queen.

Patinir's other work (No. 717) is on the east side of this wall.

747. "*St. John the Baptist and St. Lawrence.*" HANS MEMLING.
1 ft. 10½ in. × 6¾ in. Purchased in 1865.

A beautiful work in two compartments; see also No. 686, by Memling, on the same wall, near the door (p. 46).

No. 1045. 3 ft. 4¼ in. × 3 ft. 3¾ in.

1045. "*A Canon of the Church with his Patron Saints.*"
GHERARDT DAVID.

This fine Flemish picture was part of a triptych on an altar in the collegiate church of St. Donat at Bruges. It was commenced in the year 1501, at the cost of Bernadino de Salviatis, a canon of the church. The donor is represented kneeling, wearing a black cassock trimmed with fur, and white surplice; behind him stands St. Bernardine; on the left is St. Martin in cope of red velvet embroidered with gold, and on the right St. Donat, in elaborately embroidered processional vestments. Bequeathed by W. Benoni White in 1878.

261. "*Three Saints*"—St. Cosmas and St. Damianus, martyrs, and the Virgin Mary; busts, small life-size; gold ground. LIESBORN.
1 ft. 10 in. × 2 ft. 4 in. Purchased in 1854.

This is one of two companion pictures, painted for a convent, about the year 1465, by the Meister von Liesborn, a Westphalian; the second (No. 260) is on the other side of the door.

774. "*The Madonna and Child enthroned*," and two saints. VAN DER GOES. 2 ft. 3½ in. × 1 ft. 8½ in. Purchased in 1867.

705. "*Three Saints.*" STEPHAN LOCHNER.
2 ft. 2¼ in. × 1 ft. 10¾ in. Presented by the Queen.

686. "*The Virgin and Infant Christ enthroned in a Garden.*" HANS MEMLING. 1 ft. 9¼ in. × 1 ft. 2¼ in. Purchased in 1862.

Above, on either side of the door, are two small panels, each 1 ft. 2½ in. × 11 in.; presented by the Queen—

711. "*Mater Dolorosa*"; bust, gold background. VAN DER WEYDEN.

712. "*Ecce Homo*"; bust, gold background. VAN DER WEYDEN.

260. "*Three Saints*"—St. John the Evangelist, St. Scholastica, and St. Benedict; busts, small life-size; gold ground. LIESBORN.
1 ft. 10 in. × 2 ft. 4 in. Purchased in 1854.

709. "*The Madonna and Infant Christ.*" HANS MEMLING.
1 ft. 4 in. × 11¼ in. Presented by the Queen.

No. 653. Each 1 ft. 4 in. × 11 in.

653. "*Portraits of Himself and Wife*"; the painter with red turban, the wife with white drapery round her head. Attributed to ROGER VAN DER WEYDEN. Purchased in 1860.

In the centre is an elaborate work *ascribed to* DIERICK BOUTS, another painter of the Van Eyck school, whose most celebrated works are in Brussels, Munich, and Berlin.

783. "*The Exhumation of St. Hubert, Bishop of Liege*," in the eighth century. 2 ft. 11½ in. × 2 ft. 8 in. Purchased in 1868.

"The scene takes place in the choir of a handsome Gothic church. The body of the saint in his robes, with a mitre on his head, is supported by two monks just above the open grave; at his head kneels a bishop, and another is incensing the body at his feet; on one side is standing the Frankish king holding his crown in his hand; on either side, and behind the rails, are many spectators."

Above the foregoing is—

687. "*The Sancta Veronica.*" WILLIAM OF COLOGNE. 1 ft. 9½ in. × 1 ft. 1¼ in. Purchased in 1862.

This ancient picture (the only work here by the painter) represents St. Veronica holding before her the "Sudarium," a white cloth containing the miraculous portrait of the Saviour; head nearly life-size.

295. "*Salvator Mundi and the Virgin Mary.*" QUINTIN MATSYS. In two panels, each 1 ft. 11 in. 1 ft. 1 in. Purchased in 1857.

These panels (like the "*Moneychangers*," No. 944, in Gallery XI.—p. 26) are remarkable for power and technical qualities. The finest and best known work by Matsys is "*The Deposition*," in Antwerp, painted in 1508.

Next are four more pictures presented by the Queen, the last (No. 710) being especially noticeable: **714,** "*Mother and Child*"; seated, in a landscape; C. ENGELBERTSZ; 1 ft. 1½ in. × 10½ in.;—**717,** "*St. John on the Island of Patmos*," writing the Book of Revelations; PATINIR; 1 ft. 2¼ in. × 9½ in.;—**708,** "*The Madonna and Child*"; half-figures; MARGARET VAN EYCK (sister of Van Eyck); 7¾ in. × 6½ in.;—**710,** "*Portrait of an Ecclesiastic*," with hands clasped in prayer; ascribed to HUGO VAN DER GOES; 1 ft. 1½ in. × 10½ in.

696. "*Portrait of Marco Barbarigo*," Venetian Consul in London in 1449. VAN DER MEIRE. 9½ in. × 6½ in. Purchased in 1862.

245. "*Bust Portrait of a Senator.*" ALBRECHT DÜRER. 1 ft. 11½ in. × 1 ft. 7 in.

An old man with grey beard, in purple robe with fur collar; painted in 1514. The only example of the painter, best known to us by his designs and engravings. There are many paintings by Albrecht Dürer in Dresden and Munich.

We now return to the works of Rubens, Rembrandt, Vandyck, and the later Dutch masters.

166. "*Portrait of a Capuchin Friar*"; bust, life-size. REMBRANDT. 2 ft. 10½ in. × 2 ft. 1½ in.
Presented by the Duke of Northumberland.

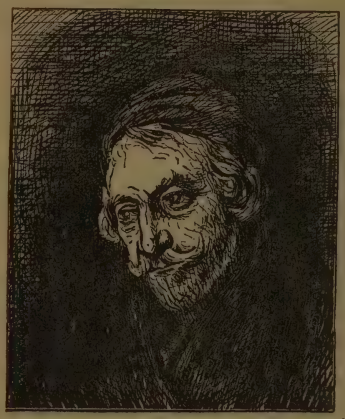
No. 49. VANDYCK. 3 ft. 9 × 3 ft. 9.

49. "*Portrait of Rubens.*" VANDYCK.
This picture was formerly in the possession of Sir Joshua Reynolds.
Purchased in 1824.

278. "*The Triumph of Julius Cæsar.*" RUBENS. 2 ft. 11½ in. × 5 ft. 5 in.
Purchased in 1856.

A sketch from portions of the picture by Andrea Mantegna, at Hampton Court; a composition crowded with figures.

223. "*Dutch Shipping*"; ancient man-of-war and small craft in a breeze. LUDOLF BAKHUIZEN. 2 ft. 5½ in. × 3 ft. 5½ in.
Bequeathed by Mr. C. L. Bredel.



No. 243. 3 ft. 3 in. × 2 ft. 8¾ in. REMBRANDT.

243. "*A Man's Portrait*"; half-length, life-size. REMBRANDT.
Painted in 1659. Bequeathed by Lord Colborne. This rough sketch does not take in the whole of the canvas.

45. "*The Woman taken in Adultery.*" REMBRANDT. 2 ft. 8½ in. × 2 ft. 1½ in.
Purchased in 1824.

This picture, the figures of which are on a small scale, and not distinct, was painted in 1644.

273. "*Portrait of John Smith*"; mezzotint engraver. Sir GODFREY KNELLER, Bt. 2 ft. 5¼ in. × 2 ft. ¼ in.

732. "*Landscape with Figures*"; a canal scene, Holland. VAN DER NEER. 4 ft. 3½ in. × 5 ft. 5½ in. Purchased in 1864.

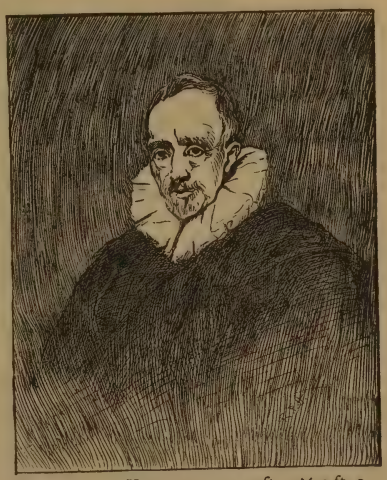
Underneath are two small sea-pieces by W. VANDEVELDE, bequeathed by Lord Farnborough: **150,** "*A Fresh Gale at Sea*"; 9 in. × 1 ft. 1 in. and **149,** *A Calm at Sea*"; 8 in. × 11 in.; and, between them, a highly finished cabinet picture—

199. "*Lesbia weighing Jewels against her Sparrow.*" SCHALCKEN. 6½ in. × 5 in. Bequeathed by Mr. R. Simmons.

72. "*Landscape with Figures*"; representing the story of Tobias. REMBRANDT. 1 ft. 10 in. × 2 ft. 10 in. Bequeathed by Rev. W. H. Carr.

52. "*Portrait of a Gentleman,*" commonly called "Gevartius." VANDYCK. Purchased in 1824.

This fine picture is a portrait of Cornelius van der Geest.



No. 52. VANDYCK. 2 ft. 7 × 2 ft. 2.

Next are several works by Rubens, which it will be convenient to examine together; the first is one of his best landscapes.

66. "*Landscape, Autumn; with a View of Château de Stein,*" the residence of Rubens, near Mechlin. RUBENS. 4 ft. 5 in. × 7 ft. 9 in.

"The landscape is one of four seasons. Spring is in the Marquis of Hertford's collection at Manchester House; Summer and Winter are in the royal collection at Windsor." Presented by Sir G. Beaumont.

Above is—

67. "*A Holy Family, with St. George and other Saints.*" RUBENS. 4 ft. 1 in. × 5 ft. 4 in. Purchased in 1824.

279. "*The Horrors of War.*" RUBENS. 1 ft. 7½ in. × 2 ft. 6¼ in.

A sketch, on paper, for the large picture painted in 1637, now in the Pitti Palace, Florence. Purchased in 1856.

The following painting by Rubens and "*The Judgment of Paris*," sketched on the opposite page, are the two best we possess by the master, whose greatest work, "*The Descent from the Cross*," is in the cathedral at Antwerp.

No. 38. 5 ft. 7 in. × 7 ft. 9.

38. "*The Abduction of the Sabine Women.*" RUBENS.

"A tumultuous throng of men and women in violent struggle. To the right, seated on a throne, is Romulus directing the sudden assault on his unsuspecting guests, whom he had invited from the surrounding neighbourhood to witness some games in honour of the god Consus. At an appointed signal, during the celebration of the games, the Romans carried off by force all the unmarried women."

This picture was formerly in the Angerstein Collection; it was purchased for the National Gallery in 1824.

On either side are two RUYSDAELS, each 3 ft. 4½ in. × 2 ft. 10 in.: **627**, "*Landscape with Waterfall*," and **628**, "*Landscape with Waterfall*" (the two were purchased in 1859 for £2250); and, above the Rubens, **679**, "*The Portrait of an Astronomer;*" 4 ft. 1½ in. × 4 ft. 4½ in.; F. BOL; the only work by this artist, a native of Dort.

685. "*Landscape: Showery Weather.*" HOBBEMA.
1 ft. 11¾ in. × 2 ft. 9 in. Purchased in 1862 for £1575.
A characteristic example of the painter.

No. 194. 4 ft. 9 in. × 6 ft. 3 in.

194. "*The Judgment of Paris.*" RUBENS.
Purchased in 1844 for £4200.

The Trojan shepherd, seated with Mercury by his side, is on the point of awarding the apple to Venus, who stands between her rivals; on her right is Juno, indicated by the peacock at her feet; on her left is Minerva, whose sacred bird, the owl, is perched on a tree behind her. Discord is seen hovering in the clouds above.

This well known picture was formerly in the Orleans Collection; there is a small copy in the Louvre.

57. "*The Conversion of St. Bavon*"; composition of many small figures. RUBENS. 3 ft. 5½ in. × 5 ft. 5½ in.
Bequeathed by Rev. W. H. Carr.

157. "*A Landscape: Sunset.*" RUBENS. 1 ft. 7 in. × 2 ft. 9 in.
Bequeathed by Lord Farnborough.

In this part of the gallery are some of the finest portraits by REMBRANDT. The two following (No. **672**, "*His Own Portrait*," 3 ft. 3 in. × 2 ft. 8¾ in., and No. 221) should be noticed together. The first, painted in 1640, and purchased in 1864, represents the painter at the age of thirty-two; half-length, life-size. On the right hand is No. 221, as an old man of about sixty.

No. 192. GERARD DOW. 7¼ in. × 5¼ in.

152. "*Landscape with Figures and Cattle: Evening.*" A. VAN DER NEER.
3 ft. 11 in. × 5 ft. 3½ in.
Bequeathed by Lord Farnborough.

The figures and cattle painted by Cuyp.

Below the foregoing is an excellent little oval painting—

192. "*The Painter's Own Portrait.*" GERARD DOW.
Purchased in 1844.

On either side are two companion pictures by Teniers (the younger), bequeathed by Lord Farnborough—

158. "*Boors regaling*"; interior, three figures. D. TENIERS.
10 in. × 1 ft. 2 in.

No. 154. D. TENIERS. 10 in. × 1 ft. 2.

154. "*A Music Party.*" D. TENIERS.

Next are two more portraits by REMBRANDT—

221. "*The Painter's Own Portrait*"; half-length, life-size.
2 ft. 9 in. × 2 ft. 3½ in.
Purchased in 1851.

190. "*A Jewish Rabbi.*" 2 ft. 6 in. × 2 ft. 2 in. Purchased in 1844.

817. "*The Château of Teniers at Perck.*" D. TENIERS (the younger).

"The painter and his wife, another lady and his son holding a greyhound, in the foreground; his gardener (curiously drawn) approaching, from a river, with a pike in his hand; in a moat before the château are six men dragging at a net."

Here, as in Cuyp's landscape (No. 53, on the opposite wall), the scarlet cloak of the painter strikes a high note of colour.

Above is a good study of poultry by a distinguished Dutch painter. His other work, No. 1013, we have seen in Gallery XI. (p. 30).

202. "*Domestic Poultry.*" MELCHIOR HONDECOETER.
2 ft. 10 in. × 3 ft. 8 in. Bequeathed by Mr. R. Simmons.

Next is a landscape with a winding river and wooded banks, curiously low in colour and real in effect; the only example of the painter.

901. "*Landscape: River Scene.*" JAN LOOTEN. 3 ft. 7 in. × 4 ft. 2 in. Bequeathed by the widow of Mr. J. H. Jewer, 1873.

775. "*Portrait of an Old Lady.*" REMBRANDT.
2 ft. 3 in. × 1 ft. 9 in.
Painted in 1634. Purchased in 1867 for £1200.
(This famous portrait is sketched on our title-page.)

47. "*The Adoration of the Shepherds.*" REMBRANDT.
Painted in 1646. Purchased in 1824.

Here, as in No. 45 (on the same wall, p. 48), the treatment is sketchy; the light is centred on the one figure, and parts of the picture are obscured.

No. 47. REMBRANDT. 2 ft. 1 × 1 ft. 10.

212. "*A Merchant and his Clerk.*" T. DE KEYSER.

A merchant in riding costume, seated at a table; his clerk standing behind his chair, hat in hand, handing him a packet; tapestry background."

3 ft. ½ in. × 2 ft. 3¼ in. Bequeathed by Mr. R. Simmons.

The only picture by a distinguished Dutch portrait painter; painted in 1627.

Next is an excellent small example of VAN DER NEER—**239**, "*River Scene by Moonlight with Shipping*"; 1 ft. × 1 ft. 6½ in.; bequeathed by Lord Colborne;—and **240**, "*Crossing the Ford*"; a hilly scene with clump of trees, figures, and cattle; N. BERCHEM; 11¾ in. × 1 ft. 5½ in.; bequeathed by Lord Colborne.

Below are two small interiors by NICHOLAS MAAS, a pupil of Rembrandt (bequeathed by Lord Farnborough)—

No. 159. 1 ft. 1¼ in. × 11¼ in.

159. "*The Dutch Housewife.*" NICHOLAS MAAS. Painted in 1655.

153. "*The Cradle*"; a little girl rocking a child to sleep. 1 ft. 3½ in. × 1 ft. ½ in.

Next are two more works by Rembrandt—

43. "*Christ taken down from the Cross.*" A sketch in light and shade; numerous small figures. REMBRANDT. 1 ft. 1 in. × 11 in. Presented by Sir George Beaumont.

237. "*Portrait of a Woman*"; life-size, in high dark dress and white bodice. REMBRANDT. 2 ft. 2¼ in. × 1 ft. 11¼ in. Painted in 1666; one of his latest works. Bequeathed by Lord Colborne.

No. 205. 1 ft. 5¼ in. × 1 ft. 1 in.

205. "*The Itinerant Musicians.*" J. W. E. DIETRICH.

The only work by this artist; painted in 1745. Dietrich was appointed court painter to Augustus II., king of Poland, in his eighteenth year.

Bequeathed by Mr. R. Simmons.

125. "*Portrait of Izaak Walton.*" JACOB HUYSMANS. 2 ft. 6 in. × 2 ft. 1 in.

An interesting portrait of the author of 'The Complete Angler,' at the age of ninety; the only picture by this artist, one of the many Flemish painters who settled in London in the time of Charles II.

746. "*A Landscape with Ruins.*" JACOB RUYSDAEL. 1 ft. 4½ in. × 1 ft. 10½ in. Purchased in 1865.

No. 794. 2 ft. 5 in. × 2 ft. ¼ in.

794. "*The Courtyard of a Dutch House.*" P. DE HOOGE.
Purchased in 1869 for £1722.

One of three admirable specimens of this Dutch painter. The tone and subtle qualities of his pictures can scarcely be indicated in a sketch. Nos. 834 and 835, similar subjects, are on the north wall of Gallery XVI. (see pp. 101, 102).

1021. "*Portrait of a Woman.*" F. HALS. 2 ft. ½ in. × 1 ft. 6½ in.

"Small half-length, in black, with hair combed back; a white cap, a large white ruff and wristbands, her hands crossed before her."

This is the only picture we possess by this early Dutch artist, many of whose works are to be seen in continental galleries, notably in the museum at Haarlem, his native place.

680. "*The Miraculous Draught of Fishes.*" Composition of eleven small figures. VANDYCK. 1 ft. 9¾ in. × 2 ft. 9½ in.
Purchased in 1861.

This fine sketch was made by Vandyck from Rubens' large painting at Mechlin, for the engraver to work from.

[The pictures on the screens in this gallery are referred to on pp. 88, 89, and 104.]

Gallery XIII.—Early Italian.*

Francesca—Lippi—Mantegna—Angelico—Crivelli—Pollajuolo—Botticelli—Schiavone—Gozzoli—Bellini—Perugino—Cosimo Tura, &c.

Commencing on the right of the doorway into Gallery XII., the first picture, of which we give a faint indication in the sketch, is one (much injured in colour) by an Umbrian painter of the fifteenth century—

No. 908. 4 ft. 1 in. × 4 ft.

908. "*The Nativity of our Lord.*" PIERO DELLA FRANCESCA.

The other three works by this artist are on the east side of this gallery.

668. "*The Beato Ferretti,*" kneeling in adoration. CARLO CRIVELLI.

4 ft. 7½ in. × 2 ft. 10½ in.

There are eight works, all in this gallery, by this Venetian painter, the most important being an altar-piece on the east wall.

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* Students wishing to examine the Italian paintings, as far as possible chronologically, should commence with Gallery XVII., where are the works of Cimabue, Giotto, Orcagna, and the early Florentine painters.

286. "*The Virgin enthroned.*" FRANCESCO TACCONI.
3 ft. 3 in. × 1 ft. 8½ in. Painted 1489. Purchased in Venice, 1855.

Next on the line is a circular picture, in a heavy frame, with faces of strange beauty.

275. "*The Virgin and Child; St. John and an Angel.*" BOTTICELLI.
2 ft. 9 in. diam. Purchased in 1855.

Botticelli was one of Filippo Lippi's most distinguished pupils; of his five works (of which the above is the best), four are in this gallery and one in Gallery XIV.

In the corner is one of two lunette-shaped paintings which should be carefully examined—

667. "*St. John the Baptist with Six other Saints.*" FRA FILIPPO LIPPI. 2 ft. 2 in. × 4 ft. 11½ in. Purchased in 1861.

The above and No. 666, a companion picture (sketched on p. 59), are two of the finest examples of the work of Lippi, a Carmelite monk of the fifteenth century; remarkable for colour and technical qualities.
Purchased in 1861.

911. "*The Return of Ulysses to Penelope.*" PINTURICCHIO.
A fresco transferred to canvas, 4 ft. 1 in. × 4 ft. 9½ in.
Purchased in 1874.

703. "*The Madonna and Child.*" PINTURICCHIO.
1 ft. 10 in. × 1 ft. ¾ in. Presented in 1863.

Bernardino di Betto, called Pinturicchio, was a distinguished Umbrian painter and pupil of Perugino; his three elaborate paintings illustrating "*The Story of Griselda*" are in the Octagon Hall (see p. 91).

916. "*Venus reclining with Cupids.*" BOTTICELLI. 3 ft. ½ in. × 5 ft. 8 in.
Purchased in 1874.

Three other works attributed to Botticelli, a pupil of Filippo Lippi, are in this gallery, and two in Gallery XIV.

There are eight other small pictures on this wall (very interesting in colour and technical qualities), commencing with one of the two examples of Fra Angelico, a composition of many small figures.

582. "*Adoration of the Magi.*" FRA ANGELICO. 7½ in. × 1 ft. 6½ in.
(See also No. 663, on the north wall.) Purchased in 1857.

598. "*St. Francis in Glory,*" standing holding a crucifix; on each side are five angels. FILIPPINO LIPPI. 1 ft. 7½ in. × 1 ft. ½ in.
Dated 1492. Purchased in 1858.

Filippino Lippi, the son of Filippo, was a pupil of Botticelli. There are two of his works in this gallery, and two in Gallery XIV. (*See Index.*)

No. 736. BONSIGNORI. 1 ft. 4¼ × 11⅝.

907. "*St. Catherine and St. Mary Magdalen.*" CRIVELLI. Full-length figures in two panels, each 1 ft. 2½ in. × 7¼ in. Purchased in 1874.

736. "*Portrait of a Venetian Senator,*" in red dress and stole. Dated 1487. BONSIGNORI.

The only work by this painter, a native of Verona. Purchased in 1864.

771. "*St. Jerome in the Desert.*" BONO OF FERRARA.
1 ft. 8 in. × 1 ft. 3 in.
Purchased in 1867.

904. "*Madonna and Infant Christ.*" G. SCHIAVONE.
1 ft. 10 in. × 1 ft. 4½ in.

Gregorio Schiavone was a fellow pupil with Mantegna at Padua, in the fifteenth century. There is another work by him, No. 630, in Gallery XVII. (p. 107). Purchased in 1874.

905. "*The Virgin Mary,*" seated in prayer. COSIMO TURA.
1 ft. 5½ in. × 1 ft. 1 in. Purchased in 1874.

There are two other paintings by Cosimo Tura in this gallery, and one in Gallery XVII.; his best works are to be seen in Milan, his native city.

[*Door.*]

770. "*Portrait of Leonello da Este,*" Marquis of Ferrara; bust, life-size. GIOVANNI ORIOLO. 1 ft. 9½ in. × 1 ft. 3 in.
Purchased in 1867.

776. "*St. Anthony and St. George.*" PISANO OF VERONA.
1 ft. 6 in. × 11½ in.

St. Anthony with staff and bell, St. George in rich armour with gilt sword-hilt and spurs; the background a pine wood, in the sky the Virgin and Child in a cloud of real gold.

One of the few works extant of this celebrated painter and medallist of the fifteenth century. Presented by Lady Eastlake in 1867.

Next is a beautiful head of the Christ, an early work of an Italian painter of the fifteenth century, who was one of the first to study the method of oil-painting as practised in Flanders by Van Eyck.

673. "*Christ as the Salvator Mundi.*" ANTONELLO DA MESSINA.
1 ft. $4\frac{3}{4}$ in. × 1 ft. $\frac{3}{4}$ in. Purchased in Genoa in 1861.

283. "*The Virgin and Child enthroned.*" BENOZZO GOZZOLI.
5 ft. $2\frac{1}{2}$ in. × 5 ft. $7\frac{1}{2}$ in. Purchased in 1855.

591. "*The Rape of Helen.*" GOZZOLI. 1 ft. $7\frac{1}{2}$ in. × 2 ft.

"A rocky landscape with an inlet of sea; on the spectator's right is a small temple, from which Helen, the beautiful wife of Menelaus, king of Lacedæmon, and the ladies of the court are being carried off by the Trojan Paris and his companions. The panel on which this is painted is probably the cover or end of some box used for wedding gifts."—*Off. Cat.*

Purchased in 1857.

This and the picture above it (No. 283) are two interesting examples of a distinguished Florentine painter. No. 591 is a quaint miniature composition of many small figures in very bright fifteenth-century costumes; No. 283 is a fine altar-piece, a great contrast in style and treatment to the foregoing.

281. "*St. Jerome reading.*" M. BASAITI. 1 ft. $6\frac{1}{4}$ in. × 1 ft. 1 in.
Purchased in 1855.

There are two works by Basaiti, a contemporary of Bellini; No. 599 is on the other side of this wall, in Gallery XIV. (sketched on p. 81).

No. 666. 2 ft. 2 in. × 4 ft. $11\frac{1}{4}$ in.

666. "*The Annunciation.*" FRA FILIPPO LIPPI.

One of the earliest and purest works of the master (see p. 57).
Presented by Sir C. Eastlake in 1861.

Above the foregoing is a newly acquired fresco, transferred to canvas, a composition crowded with figures—

910. "*The Triumph of Chastity.*" SIGNORELLI. 4 ft. ½ in. × 4 ft. 4 in. Purchased in 1874.

Signorelli's principal frescoes, painted about the year 1500, are in the cathedral at Orvieto.

727. "*A Trinità.*" PESELLINO. 6 ft. × 3 ft. 3 in.

Painted in tempera, on poplar, in the form of a cross; figures small life-size. Purchased in 1863.

663. "*Christ with the Banner of the Resurrection,*" in the midst of a choir of angels, some blowing trumpets, others playing various instruments. FRA ANGELICO.

This was formerly the predella of an altar-piece, in five compartments, each 1 ft. ½ in. high. There are 260 figures in this picture, every face minutely painted. Purchased in 1860 for £3500.

In the centre of the wall is one of the principal works of Antonio Pollajuolo, a Florentine painter, goldsmith, and sculptor of the fifteenth century.

No. 292. 9 ft. 6 in. × 6 ft. 7½ in.

292. "*The Martyrdom of St. Sebastian.*" POLLAJUOLO.

Figures nearly life-size; painted in 1475. Purchased in 1857 for £3155.

The best pictures here by Pollajuolo are No. 781, in the corner on the right, and No. 296, in Gallery XIV. (p. 67).

Several important monumental works by him are to be seen in St. Peter's at Rome.

On either side are two important works by CRIVELLI—

739. "*The Annunciation.*" 6 ft. 10½ in. × 4 ft. 10½ in. Painted in 1486. Presented in 1864.

807. "*Madonna and Child enthroned.*" 5 ft. 9 in. × 4 ft. 10 in. Presented in 1870.

909. "*Madonna and Child enthroned.*" BENVENUTO DA SIENA. The centre of an altar-piece, 5 ft. 6½ in. × 2 ft. 2½ in. Purchased in 1874.

Next is a panel in monochrome by Mantegna, one of the greatest of the early Italian painters.

No. 902. 2 ft. 4¼ in. × 8 ft. 10 in.

902. "*The Triumph of Scipio*"; or, the reception of the Phrygian mother of the gods among the divinities. A. MANTEGNA.
Purchased in 1873.

In the centre Scipio, attended by Romans and Asiatics, is in the act of receiving the goddess; the sacred stone alleged to have fallen from heaven and the image of the goddess are borne on a litter on the left. There are some interesting details of this picture in the Official Catalogue; our sketch fails to indicate the fine drawing of the original. The other picture by Mantegna is on the south wall of Gallery XIV. (sketched on p. 67). The nine grand cartoons representing the "*Triumph of Julius Cæsar*," now at Hampton Court, are amongst his best known works.

698. "*The Death of Procris.*" PIERO DI COSIMO. 2 ft. 1½ in. × 6 ft.
Purchased in 1862.

Underneath is a brilliant and scholarly work by Pollajuolo—

781. "*The Angel Raphael accompanies Tobias on his Journey to Media to marry Sarah, the Daughter of Raguel.*" POLLAJUOLO.

"The two, richly dressed, are walking together rapidly, the angel carrying a small box for the gall of the fish to heal blindness, and leading the young Tobias by the hand. Landscape background, with a view of the Tigris."

2 ft. 9 in. × 2 ft. 1½ in. Purchased in 1867.

On either side of the foregoing are four heads, the first two being portions of a fresco by DOMENICO VENEZIANO: **766,** "*Head of a Saint,*" and **767,** "*Head of a Saint,*" each 1 ft. 4 in. × 1 ft. 1 in.; purchased in 1867;—**631,** "*Portrait of a Lady*"; BISSOLO; 1 ft. 2½ in. × 1 ft.; purchased in 1860;—**692,** "*Head of a White Monk*"; LODOVICO DA PARMA; 1 ft. 4 in. × 1 ft. ½ in.; bequeathed by Lieut.-General Sir W. Moore.

Next on the line is the best of two examples in this gallery of Bellini (one of the most distinguished of Venetian painters in the fifteenth century); the landscapes are remarkable for quality and colour.

726. "*Christ's Agony in the Garden.*" GIOVANNI BELLINI. 2 ft. 8 in. × 4 ft. 10 in. Purchased in 1863.

597. "*St. Dominic,*" as the institutor of the rosary; part of an altar-piece. M. ZOPPO. 5 ft. × 2 ft. 11½ in. Purchased in 1853.

906. "*The Madonna in Ecstasy.*" CRIVELLI. 6 ft. 3 in. × 3 ft. An altar-piece with gold background. Purchased in 1874.

Next is one of two fine examples of Pietro Vannucci, called Il Perugino, one of the principal Umbrian painters of the fifteenth century.

181. "*The Virgin and Infant Christ with St. John.*" PERUGINO. 2 ft. 2½ in. × 1 ft. 5½ in. Purchased in 1841.

[Perugino's other work, No. 288, is in Gallery XIV. (p. 66).]

The centre of this wall is largely occupied by an altar-piece in thirteen compartments, the painting studded with gold ornaments in relief; in the centre is the Madonna with a jewelled crown.

No. 758. 2 ft. × 1 ft. 4 in.

788. "*The Madonna and Child enthroned,*" surrounded by saints. CRIVELLI. 16 ft. × 10 ft. 6 in. This fine altar-piece was purchased in 1868 for £3360.

724. "*The Madonna and Child*"; known as the Madonna della Rondine. CRIVELLI. Altar-piece, 4 ft. 11 in. × 3 ft. 6½ in. Purchased in 1862.

Next on the line (and near it on the south wall, No. 585) are two interesting portraits by Francesca, whose four works are in this gallery. The decorative character is fairly indicated in the sketch.

758. "*Portrait of a Lady,*" said to be Contessa Palma of Urbino. PIERO DELLA FRANCESCA. 5 ft. 5½ in. × 3 ft. 9½ in. Purchased in 1866.

592. "*The Adoration of the Magi*," or "*The Wise Men's Offering*." FILIPPINO LIPPI. An altar-piece; 1 ft. 8 in. × 4 ft. 7 in. Purchased in 1857.

802. "*Madonna and Child*." B. MONTAGNA. 2 ft. 1 in. × 1 ft. 9½ in. Purchased in 1869.

773. "*St. Jerome in the Wilderness*." COSIMO TURA. 3 ft. 3½ in. × 1 ft. 10½ in. Purchased in 1867.

915. "*Mars and Venus*." BOTTICELLI. 2 ft. 3½ in. × 5 ft. 8 in. Purchased in 1874.

812. "*Landscape with the Death of St. Peter Martyr in* 1252." GIOVANNI BELLINI. 3 ft. 4 in. × 5 ft. 4 in. Presented by Lady Eastlake in 1870.

There are four other works by Bellini, one in Gallery XIV. and three in Gallery XV. (*See Index.*)

602. "*The Dead Christ*." CRIVELLI. 2 ft. 4½ in. × 1 ft. 10 in.

Part of an altar-piece. Two infant angels supporting the body of Christ seated on the edge of a tomb. Purchased in 1859.

Next are two small subjects—

247. "*Ecce Homo*." NICCOLO ALUNNO. Bust on a blue ground; 8½ in. square. Purchased in 1854.

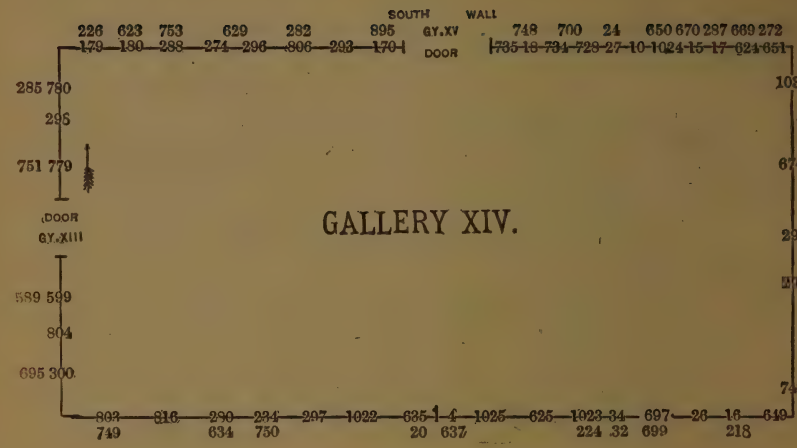
590. "*Christ placed in the Tomb by Joseph and St. John*." COSIMO TURA. 10½ in. × 8 in. Purchased in 1857.

585. "*Portrait of a Lady*," in profile. PIERO DELLA FRANCESCA. 1 ft. 4½ in. × 11½ in. Purchased in 1857.

782. "*The Madonna and Child*." BOTTICELLI. 2 ft. 9 in. × 2 ft. 1½ in. Purchased in 1867.

We end this gallery of early Italian art (crowded with works of interest to students) with the best example of a great fresco painter of the Umbrian school in the fifteenth century—

665. "*The Baptism of Christ in the River Jordan*." PIERO DELLA FRANCESCA. Purchased in 1861.



Gallery XIV.—Italian School.

Paolo Veronese — Titian — Michelangelo — Sebastian del Piombo — Correggio — Leonardo da Vinci — Il Moretto — Moroni — Raphael — Francia — Perugino — Mantegna — Giorgione — Tintoretto, &c.

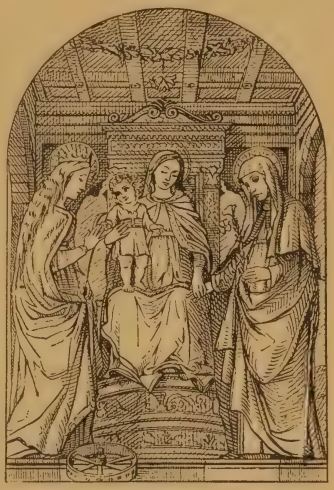
In this great gallery, which contains one of the finest collections of paintings in Europe, the north side is principally occupied by works of the Venetian painters of the fifteenth century, the central picture being "*The Raising of Lazarus*," by Michelangelo and Sebastiano del Piombo; and, near at hand, the fine portraits (lately acquired) by Il Moretto and Moroni. At the head of the gallery is the large work, "*The Family of Darius at the Feet of Alexander*," by Paolo Veronese.

On the south wall, which we take first in order, are some of the best works of the Lombard and Umbrian schools of painters. Commencing on the right of the doorway into Gallery XIII., the first picture is the one work by Giovanni Santi, painter and poet of Urbino, best known as the father of Raphael.

751. "*Madonna and Child.*" GIOVANNI SANTI. 2 ft. 2½ in. × 1 ft. 7 in. Purchased in 1865.

Next are the three works by Ambrogio Borgognone, a Lombard painter of the fifteenth century, some of whose best works are in the museum at Berlin. The centre is an altar-piece, sketched on the opposite page; on either side are two curiously composed portrait pictures, one of nine men in profile, half life-size; the other of women kneeling in adoration.

298. "*The Marriage of St. Catherine of Alexandria.*" A. BORGOGNONE. Purchased in 1857.



No. 298. BORGOGNONE. 6 ft. 7 × 4 ft. 3.

779, 780. "*Family Portraits.*" Painted on silk. A. BORGOGNONE. 2 ft. 1 in. × 1 ft. 4 in. Purchased 1867.

285. "*Madonna and Child.*" FRANCESCO MORONE. 2 ft. × 1 ft. 5 in. Purchased in 1855.

Above, on the south wall, is—

226. "*The Virgin and Child, St. John and Angels.*" BOTTICELLI. A circular painting, 3 ft. 8½ in. in diameter; five figures, small life-size. Purchased in 1855.

Next are two fine examples of Francesco Francia, the founder of the Bolognese school of painting in the fifteenth century.

179. "*The Virgin with the Infant Christ,*" &c.; full-length figures, nearly life-size. FRANCIA. 6 ft. 6½ in. × 6 ft.

No. 180. 3 ft. 2 in. × 6 ft.

180. "*The Virgin and two Angels weeping.*" FRANCIA.

These two pictures formerly constituted one altar-piece in the church of San Frediano at Lucca; they afterwards formed part of the Duke of Lucca's collection. Purchased in 1841.

623. "*The Madonna and Child enthroned*" under a canopy with saints. GIROLAMO DA TREVISO. 7 ft. 5½ in. × 4 ft. 10 in. Purchased in 1859.

Next on the line is the best work we possess of Perugino, being three portions of an altar-piece. His other work (No. 181) we have seen in Gallery XIII.

No. 288. 4 ft. 2 in. × 4 ft. 10½ in.

288. "*The Virgin adoring the Infant Christ.*" PERUGINO.

The compartment on the left represents the archangel Michael, that on the right the archangel Raphael and the young Tobias. Each compartment 4 ft. 2 in. high. Purchased 1856, for £3570.

This altar-piece was painted for the Carthusian convent near Pavia.

753. "*Christ and His Disciples going to Emmaus.*" A. MELONE. 4 ft. 9 in. square. Purchased in 1864.

274. "*The Virgin and Child enthroned*"—St. John and the Magdalen. A. MANTEGNA. Purchased in 1855, for £1125.

This fine picture (*sketched on the opposite page*) is the only work in colour we possess by Mantegna; his painting in monochrome, "*The Triumph of Scipio*," we have seen in Gallery XIII. (p. 61).

Above is an altar-piece by LORENZO COSTA, a pupil of Francia—

629. "*The Madonna and Child enthroned*"; small figures, in five compartments, centre 5 ft. 5½ in. × 2 ft. 5 in. Purchased in 1859.

The other work by this artist (No. 895) is on the right near the door

296. "*The Virgin adoring the Infant Christ*"; half-figures, nearly life-size; landscape. A. POLLAJUOLO.

3 ft. 2 in. × 2 ft. 3¼ in.
Purchased in 1857.

[See his two other works in Gallery XIII.]

282. "*Glorification of the Virgin.*" LO SPAGNA.

5 ft. 10 in. × 2 ft. 7¼ in.
Purchased in 1856.

The other work by "Lo Spagna," pupil of Perugino, is in the Octagon Hall (p. 92).

No. 274. MANTEGNA. 4 ft. 6¼ in. × 3 ft. 9¼ in.

806. "*The Procession to Calvary.*" BOCCACCINO.

4 ft. 4 in. × 4 ft. 3½ in.
Purchased in 1870.

A composition of many figures; the only work of this artist, a native of Cremona.

Next is the large altar-piece we have sketched; figures nearly life-size—

293. "*The Virgin and Child, St. Jerome and St. Dominic.*" FILIPPINO LIPPI.

Purchased in 1857.

Below is a predella representing the dead Christ and other subjects.

No. 293. FILIPPINO LIPPI. 6 ft. 9 in. × 6 ft. 1 in.

895. "*Portrait of a Florentine General.*" LORENZO COSTA.

2 ft. 4 in. × 1 ft. 8½ in. Bequeathed in 1871.

170. "*The Holy Family, with Elizabeth and the young St. John, &c.*"
Seven figures, surrounded by a choir of angels. GAROFALO.
2 ft. 6½ in. × 1 ft. 11½ in. Purchased in 1839.

This is the best of four examples of Benvenuto Tisio (called Garofalo), a distinguished Ferrarese painter, and pupil of Raphael. One, in the Octagon Hall, is sketched on p. 91.

[*Door.*]

735. "*St. Rock with the Angel.*" PAOLO MORANDO.
5 ft. 1¾ in. × 1 ft. 9½ in. Purchased in 1864.

The saint is a full-length, life-size figure. A fine decorative panel.

The other work by this artist (known also as Cavazzola) is hung at the back of this wall (No. 777, in Gallery XV.). Some of his best paintings are to be seen at Verona.

Above is the one work by GIROLAMO DAI LIBRI, a celebrated miniature painter and illuminator—

748. "*The Madonna, Infant Christ, and St. Anne.*"
5 ft. 2 in. × 3 ft. 1 in. Purchased in 1864.

Next on the line is the one example of the style and "school of Leonardo da Vinci"—

No. 18. 2 ft. 4½ in. × 2 ft. 10 in.

18 "*Christ disputing with the Doctors.*" LEONARDO DA VINCI.
Bequeathed by Rev. W. H. Carr, in 1831.

There is no authenticated painting by Leonardo da Vinci in the public galleries of England. The remnant of his celebrated fresco

"*The Last Supper*," painted on the wall of a Dominican convent, is still to be seen at Milan; a copy of this (as also an original drawing for a cartoon) is in the possession of the Royal Academy. There is an interesting collection of Leonardo's anatomical studies and sketches in the Royal Library at Windsor.

700. "*The Holy Family*," with the Magdalen, Pope Gregory the Great, and St. Paul. LANINI. 6 ft. 7 in. × 4 ft. 3 in. Purchased in 1863.

This altar-piece, dated 1543, has a circular top, and is in a curious carved frame of the period.

734. "*Portrait of a Milanese Nobleman*"; half-length, life-size; landscape background. ANDREA DA SOLARIO. 2 ft. 7 in. × 1 ft. 11½ in. Purchased in 1863.

The other portrait (No. 923) by Solario (called also Andrea Milanese) is in Gallery XV. on the west wall (sketched on p. 82).

728. "*The Madonna and Child*"; figures life-size. BELTRAFFIO. 3 ft. × 2 ft. 2 in. Purchased in 1863.

One of the few examples of this excellent painter, a pupil of Leonardo da Vinci.

24. "*Portrait of a Lady as St. Agatha*"; half-length life-size. Attributed to SEBASTIANO DEL PIOMBO. 3 ft. × 2 ft. 6 in. Bequeathed by Rev. W. H. Carr.

The best authenticated work by this artist is "*The Resurrection of Lazarus*" (sketched on p. 78).

27. "*Portrait of Julius II.*" RAPHAEL. Purchased in 1824.

This portrait, attributed to Raphael, was painted several times by his scholars. The best authenticated works by Raphael are in Gallery XV.

No. 27. 3 ft. 6 in. × 2 ft. 8 in.

No. 10. CORREGGIO. 5 ft. 1 × 3 ft.

Next (and next but one), on the line, are two celebrated paintings by Antonio Allegri, called Correggio. They were purchased in 1834 for £11,500.

10. "*Mercury instructing Cupid in the Presence of Venus.*" CORREGGIO.

Next is a portrait by Moroni, one of the greatest of the early Italian portrait-painters; a pupil of Moretto.

1024. "*Portrait of an Italian Ecclesiastic.*" G. B. MORONI.

This is one of the late acquisitions to the National Gallery. The other two new Moronis are on the opposite wall (see pp. 77 and 79).

Purchased in 1876.

No. 1024. MORONI. 3 ft. 3 × 2 ft. 7½.

15. "*Christ presented by Pilate to the People,*" called the "*Ecce Homo.*" CORREGGIO.

3 ft. 2½ in. × 2 ft. 7½ in.

This picture is an early work of the master; the best example is No. 23, in Gallery XV. (sketched on p. 85).

Above the foregoing are two portraits by a Florentine artist of the sixteenth century—

650. "*Portrait of a Lady*"; in a rich black embroidered costume of the sixteenth century. A. BRONZINO. 3 ft. 8 in. × 2 ft. 7 in.

Purchased in 1860.

670. "*A Knight of St. Stephen in his Robes*"; full-length life-size. A. BRONZINO. 6 ft. 9½ in. × 3 ft. 10½ in.

Presented by Mr. G. F. Watts.

The best work by Bronzino is on the extreme right hand of this wall (No. 651, p. 71).

287. *"Portrait of a Young Man,"* in the rich costume of the Campagnia della Caza; dated 1530. B. VENEZIANO.
3 ft. 5¼ in. × 2 ft. 4 in.
Purchased in 1855.
There are only three known works by this Venetian painter.

17. *"The Holy Family."* ANDREA DEL SARTO.
The outline fails to indicate the depth of tone and rich qualities of this picture.
Bequeathed by Rev. W. H. Carr.

Andrea del Sarto's own portrait is in Gallery XV. (sketched on p. 84).

No. 17. 3 ft. 6 in. × 2 ft. 8 in.

669. *"St. Sebastian, St. Rock, and St. Demetrius."* L' ORTOLANO.
7 ft. 7 in. × 5 ft. 1½ in. Purchased in 1861.
An altar-piece; three full-length figures, life-size.

624. *"The Infancy of Jupiter."* GIULIO ROMANO.
3 ft. 5½ in. × 5 ft. 9 in.
"The young god is lying in a cradle on a verdant island, watched by three Nymphs; in the background are the Curetes making a noise with musical instruments, lest the child's cries should be heard by his father Saturn."

This curious decorative composition is a good example of the painter, one of Raphael's pupils.

651. *"Venus, Cupid, Folly, and Time";* seven figures, life-size; an allegory. ANGELO BRONZINO. 4 ft. 9 in. × 3 ft. 9½ in.
Purchased in 1860.
The quality of the drawing and painting in the above picture should be closely examined by students.

272. *"An Apostle."* PORDENONE. 4 ft. 11 in. × 3 ft. 9 in.
A portion of a colossal figure, seated over the arch of a building; said to have been painted for a church near Venice. Presented in 1855.

41. *"The Death of Peter Martyr."* GIORGIONE. 3 ft. 4 in. × 4 ft. 9 in.
One of two works *attributed to* Giorgione.
Bequeathed by Rev. W. H. Carr.

No. 1031. 2 ft. 9½ in. × 2 ft. 2 in.

1031. "*Mary Magdalen going to the Sepulchre*"; in light grey silvery robe and hood. GIAN GIROLAMO SAVOLDO.

Purchased in 1878.

No. 674. 3 ft. 5½ in. × 2 ft. 9 in.

674. "*Portrait of a Genoese Lady.*" BORDONE.

Purchased in 1861.

The other work by Paris Bordone, a painter of the school of Titian, is near the centre of the north wall (No. 637, p. 77).

The principal part of the west wall is occupied by the well-known work by Paul Veronese—

No. 294. 7 ft. 8¾ in. × 15 ft. 6½ in.

294. "*The Family of Darius at the Feet of Alexander after the Battle of Issus*, B.C. 333." PAOLO VERONESE.

"The royal captives having mistaken Hephæstion for Alexander, the queen mother implores pardon of the conqueror, who, pointing to his friend, tells her she

has not erred, that he is another Alexander. The captive family, presented to the king by one of the ministers of Darius, is kneeling in the centre of the picture, Alexander and his generals, Hephæstion and Parmenio, being on the spectator's right. In the background is a marble arcade with spectators looking down. The principal figures are portraits of the Pisani family."

This picture was painted for an ancestor of the Count Pisani, and was in Venice in 1857; it was purchased in 1857 for £13,650. The other work by Paul Veronese in this gallery is on the right hand, No. 26 (sketched on p. 75).

225. "*The Beatific Vision of the Magdalen*"; a fresco of semicircular form; seven figures. GIULIO ROMANO. 5 ft. 5 in. × 7 ft. 8 in.
Presented by Lord Overstone in 1852.

No. 3. 3 ft. 2 in. × 4 ft. 1 in.

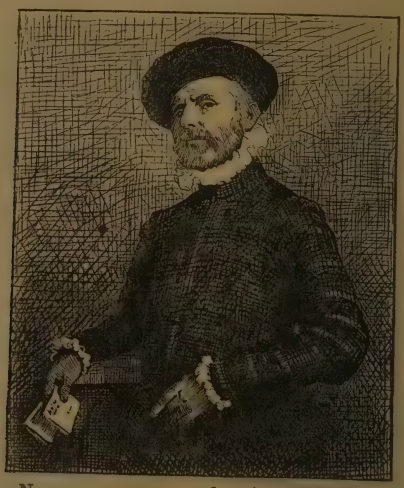
3. "*A Concert*"; a *maestro di cappella* giving a music lesson. Attributed to TITIAN. Purchased in 1824.

The figures are life-size; the cap of the central figure is a brilliant red, with white feather.

299. "*Portrait of an Italian Nobleman*," leaning on a cushion in long ermine tippet. IL MORETTO. 3 ft. 8½ in. × 3 ft. 1 in.

There are three works by Alessandro Bonvicino, known as "Il Moretto." The latest acquisition is No. 1025, on the north wall (sketched on p. 77). Some of Moretto's finest works, altar-pieces, and portraits, are to be seen in Brescia, his native place.

The next portrait, sketched over-leaf, is a fine example of Venetian portraiture. The three other works by Moroni lately added to the National Gallery are sketched on pp. 70, 77, and 79.



No. 742. 2 ft. 10 in. × 2 ft. 3½ in.

742. "*Portrait of a Lawyer*"; life-size, in black cap and black velvet suit. MORONI. Purchased in 1865.

The first picture on the north wall is an excellent portrait, the one work by Jacopo Carucci, a pupil of Andrea del Sarto, known as PONTORMO—

No. 16. TINTORETTO. 5 ft. 2×3 ft. 3.

649. "*Portrait of a Boy.*"
4 ft. 2½ in. × 2 ft. Purchased in 1860.

16. "*St. George destroying the Dragon.*" TINTORETTO.
Bequeathed by Rev. W. H. Carr.

The only example of Jacopo Robusti, known as "Tintoretto," from his father's occupation as a dyer.

Some of Tintoretto's finer works are to be seen in Venice and Florence, also at Hampton Court.

218. "*The Adoration of the Magi*"; a composition full of small figures, near a ruined arch. The three Magi are portraits of Titian, Raphael, and Michelangelo. PERUZZI. 4 ft. 8½ in. × 4 ft. 1½ in.
Presented by Mr. E. Higginson in 1849.

No. 26. 9 ft. 5 in. × 5 ft. 9 in.

26. "*The Consecration of St. Nicholas*," Bishop of Myra, in Syria, in the fourth century. PAOLO VERONESE.
Presented by the British Institution, in 1826.

The saint, kneeling before the altar of a church, is being consecrated by the bishop. An angel brings him the mitre and crozier from above.

This picture was formerly in the church of San Niccolo de' Frari at Venice.

697. "*Portrait of a Tailor.*" MORONI.
Purchased in 1862.

699. "*Agostino and Nicolo della Torre.*" LORENZO LOTTO.
2 ft. 9½ in. × 2 ft. 3 in.
Two portraits, purchased in 1862.

No. 697. MORONI. 3 ft. 2½ × 2 ft. 5½.

Next are two of Titian's works—

No. 32. 5 ft. 8 in. × 5 ft. 8 in.

32. "*The Rape of Ganymede.*" TITIAN.

Painted for a compartment of a ceiling, formerly in the Colonna Palace. Purchased in 1824.

No. 34. 5 ft. 9 in. × 6 ft. 2 in.

34. "*Venus and Adonis.*" TITIAN.

This picture is supposed to be a replica of the original, which was painted for the Farnese Palace at Rome. It has been several times repeated.

224. "*The Tribute Money*"; three figures half-length. SCHOOL OF TITIAN. 4 ft. × 3 ft. 4½ in. Purchased in 1852.

625. "*St. Bernardino of Siena with St. Jerome, St. Joseph, and others.*" IL MORETTO. 11 ft. 7 in. × 7 ft. 6 in. Purchased in 1859.

A large altar-piece, formerly at Verona.

The following are two of the newly acquired portraits :—

No. 1023. 4 ft. 11 in. × 3 ft. 5 in.

No. 1025. 6 ft. 6 in. × 2 ft. 11 in.

1023. "*Portrait of an Italian Lady*," in red satin dress; life-size. MORONI. Purchased in 1876.

1025. "*Portrait of an Italian Nobleman.*" IL MORETTO. Purchased in 1876.

637. "*Daphnis and Chloe.*" BORDONE. 4 ft. 5½ in. × 3 ft. 11 in. Purchased in 1860.

4. "*A Holy Family.*" TITIAN. Bequeathed by Rev. W. H. Carr.

This picture, remarkable for its colour, was formerly in the Borghese Palace at Rome.

No. 4. TITIAN. 3 ft. 5¼ in. × 4 ft. 8 in.

The central picture is the celebrated work by Michelangelo and Sebastiano del Piombo, a pupil of Giorgione.

No. 1. 12 ft. 6 in. × 9 ft. 5 in.

1. "*The Resurrection of Lazarus.*" SEBASTIANO DEL PIOMBO.

"Christ, in the middle of the picture, uttering the words, 'Loose him, and let him go'; Lazarus, on the point of being freed from his grave-clothes, occupies the right of the composition; on all sides a throng of spectators with astonishment and conviction depicted on their countenances."

This picture, which Michelangelo is said to have partly designed, was painted in Rome between 1517 and 1519. "*The Transfiguration*," by Raphael, and this picture were painted for the cathedral at Narbonne. "*The Resurrection of Lazarus*" was purchased by the Duke of Orleans, in the eighteenth century, and came into the possession of the nation in 1824.

On the right is a portrait picture, attributed to the same painter—

20. "*Portraits of the Cardinal Ippolito de' Medici and the Artist.*" SEBASTIANO DEL PIOMBO. 4 ft. 6 in. × 3 ft. 8 in.

Bequeathed by Rev. W. H. Carr, in 1831.

635. "*The Madonna and Child with St. John the Baptist and St. Catherine embracing the Infant*"; the angel appearing to the shepherds; landscape background. TITIAN. 3 ft. 3½ in. × 4 ft. 7½ in.

This picture was formerly in the Escorial, in Spain. Purchased 1860.

No. 1022. 6 ft. 7 in. × 3 ft. 5 in.

1022. "*Portrait of an Italian Nobleman.*" MORONI. One of the newly acquired portraits. Purchased in 1876.

No. 297. Central picture, 8 ft. 7 in. × 3 ft. 9½ in.

297. "*The Nativity.*" IL ROMANINO. Purchased in 1857.

"In the centre are the Virgin and St. Joseph adoring the Infant Christ, with a choir of angels above; on the sides on the left are St. Filippo Benizio and St. Alessandro; on the right, St. Gandosio, Bishop of Brescia, and St. Jerome in the desert."

A fine altar-piece, painted in 1525 for the church of St. Alessandro at Brescia.

750. "*The Madonna and Child enthroned*," and other figures; nearly life-size. VITTORE CARPACCIO. 6 ft. × 9 ft. 8 in.

The only work by this painter, one of the earliest of the Venetian oil-painters, fifteenth century. Purchased in 1865, for £3400.

The next work on the line, once attributed to Giorgione, was purchased on its merits for £525.

No. 234. 5 ft. 1 in. × 8 ft. 7 in.

234. "*A Warrior adoring the Infant Christ.*" SCHOOL OF BELLINI.

No. 280. 2 ft. 11¼ in. × 2 ft. 1½ in.

The figures are nearly life-size, the colour rich and in good preservation.

280. "*Madonna and Child.*" BELLINI. Purchased in 1855.

Next are two works by Cima, a Venetian painter; school of Bellini.

634. "*Madonna with the Infant Christ.*" CIMA DA CONEGLIANO. 1 ft. 8½ in. × 1 ft. 5 in. Purchased in 1860.

816. "*The Incredulity of St. Thomas.*" CIMA DA CONEGLIANO. 9 ft. 7 in. × 6 ft. 6 in.

A large altar-piece, painted in 1504. Purchased in 1870.

749. "*Portraits of the Giusti Family.*" GIOLFINO. 1 ft. 9¾ in. × 5 ft. 1⅛ in. Purchased in 1864.

An interesting portrait picture, hung rather out of sight.

803. "*The Circumcision of the Lord.*" MARZIALE. 7 ft. 4 in. × 5 ft. Purchased in 1869.

An altar-piece, painted in 1500; numerous figures, half life-size, under a decorated vaulted roof.

695. "*Madonna and Child.*" ANDREA PREVITALI. 1 ft. 9 in. × 2 ft. 3 in. Purchased in 1862.

300. "*The Infant Christ standing on the Virgin's Knees.*" CIMA. 2 ft. 3 in. × 1 ft. 10½ in. Purchased in 1858.

804. "*The Madonna and Child enthroned with Saints.*" MARZIALE. A large altar-piece, 7 ft. 2½ in. × 4 ft. 7½ in. Purchased in 1869.

589. "*The Virgin Mary seated, an Angel presenting the Infant Christ.*" FRA FILIPPO LIPPI. 2 ft. 4 in. × 1 ft. 7½ in. Purchased in 1857.

599. "*The Infant Christ asleep on the Lap of the Virgin.*" MARCO BASAITI. Purchased in 1858.

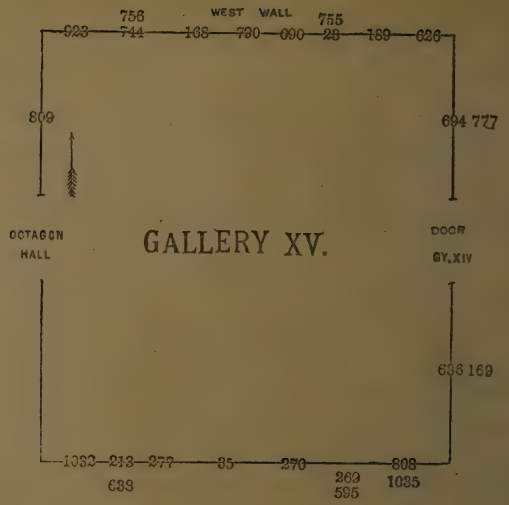
No. 599. 2 ft. 2 in. × 2 ft. 9 in.

On the SCREENS are two easel pictures; purchased in 1878—

1034. "*The Nativity of the Saviour.*" BOTTICELLI.

The Virgin and Child, St. Joseph, and other figures; above a choir of angels. A fine example of the painter. 3 ft. 6½ in. × 2 ft. 5½ in. Painted in 1500.

1033. "*The Adoration of the Magi*"; a circular picture (4 ft. 3½ in. in diameter); containing about seventy figures. Ascribed to FILIPPINO LIPPI.



Gallery XV.—Selected Italian.

Michelangelo—Raphael—Titian—Giorgione—Bellini—Massaccio—Francia—Andrea del Sarto—Correggio—Solario, &c.

In this small gallery are the selected works of the Italian school, the gems of the whole collection. Here we may best examine the drawing of Michelangelo, the colouring of Titian, Raphael, &c., and see some of the finest examples of early Venetian portraiture.

No. 923. 1 ft. 7¼ in. × 1 ft. 3 in.

Commencing near the entrance to the Octagon Hall, we find the first of two unfinished paintings in tempera, ascribed to Michelangelo.

809. "*The Madonna and Infant Christ, St. John the Baptist, and Angels.*" Figures half life-size. MICHELANGELO.
3 ft. 4½ in. × 2 ft. 6 in.
Purchased in 1870.

923. "*Portrait of a Venetian Senator,*" in black cap and red mantle. SOLARIO.
Purchased in 1875.

Next are the two most important works by Raphael—

No. 744. 1 ft. 3 in. × 1 ft. 1 in.

744. "*The Madonna, Infant Christ, and St. John.*" RAPHAEL. Purchased in 1865.

This picture, known as the "Garvagh Raphael," was formerly in the Borghese Palace at Rome; it was purchased in 1865 for £9000.

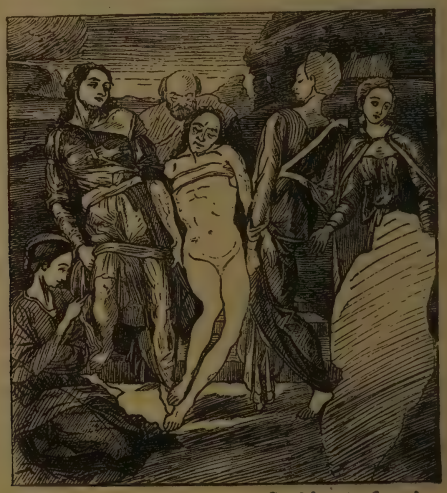
No. 168. 2 ft. 4 in. × 1 ft. 9½ in.

168. "*St. Catherine of Alexandria.*" RAPHAEL.

"A princess of Alexandria, a Christian, who, about the year 311, was condemned by the Emperor Maxentius to be crushed with wheels. The apparatus was broken to pieces by an angel, and the saint was afterwards beheaded."

The other work by Raphael in this gallery is No. 213, on the opposite wall (sketched on p. 86).

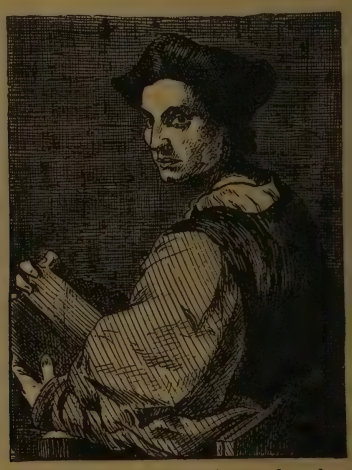
Above are two allegorical paintings, ascribed to MELOZZO DA FORLI, supposed to be part of a series for the palace of Urbino: **756,** "*Music*"; 5 ft. 1½ in. × 3 ft. 2½ in.;—**755,** "*Rhetoric*"; 5 ft. 1½ in. × 3 ft. 4½ in. In each a woman sits enthroned, with a man kneeling.



No. 790. 5 ft. 3½ in. × 4 ft. 11 in.

790. "*The Entombment of Our Lord.*" MICHELANGELO.

This *unfinished* tempera painting is the finest work we possess of the master. Purchased in 1868 for £2000.



No. 690. 2 ft. 4 in. × 1 ft. 10 in.

690. "*His Own Portrait.*" ANDREA DEL SARTO. Purchased in 1862

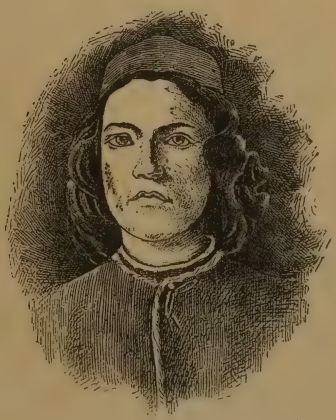
No. 23. 1 ft. 1½ in. × 10 in.

23. "*The Holy Family.*" CORREGGIO.

This small picture (one of the best of Correggio's works) is known as "*La Vierge au Panier*," from the introduction of a basket on the left of the composition. Purchased in 1825 for £3800.

No. 189. 2 ft. × 1 ft. 5½ in.

189. "*The Doge Leonardo Loredano.*" BELLINI. Purchased in 1844.



No. 626. 1 ft. 2 in. × 11 in.

626. "*His Own Portrait.*" MASACCIO. Purchased in 1859.

777. "*The Madonna and Child.*" MORANDO. 2 ft. 6 in. × 2 ft. 2 in.
Purchased in 1867

694. "*St. Jerome in his Study.*" Ascribed to BELLINI.
2 ft. 4½ in. × 3 ft. 2½ in. Purchased in 1862

[*Door.*]

169. "*The Holy Family.*" MAZZOLINI. 2 ft. × 1 ft. 7 in.

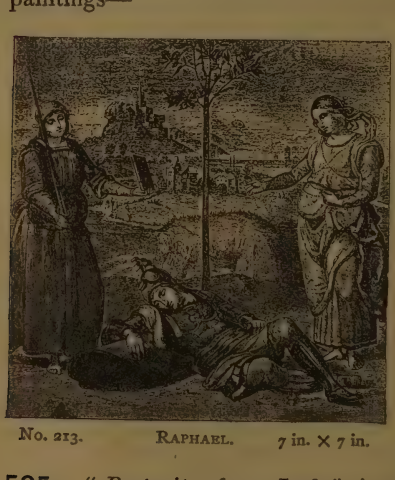
636. "*Portrait of Ariosto.*" TITIAN. 2 ft. 8½ in. × 2 ft.

Ariosto, the author of 'Orlando Furioso,' in low, dark purple dress and fur hanging over his shoulders; half-length life-size.
Purchased in 1860

1035. "*Portrait of a Knight of Malta.*" FRANCIA BIGIO.
1 ft. 11¾ in. × 1 ft. 6 in. Purchased in 1878

808. "*St. Peter Martyr.*" G. BELLINI. 1 ft. 10½ in. × 1 ft. 6½ in.
The portrait of a Dominican monk, holding a palm branch; he has a knife in his head and a dagger in his breast. Purchased in 1870

Near at hand is a small and beautiful work, one of Raphael's earlier paintings—



No. 213. RAPHAEL. 7 in. × 7 in.

213. "*The Vision of a Knight.*" RAPHAEL.
Purchased in 1847 for £1050

269. "*A Knight in Armour.*" GIORGIONE.
1 ft. 3½ in. × 10¾ in.

This, the only authenticated work of Giorgione in the National Gallery, is supposed to be a study for the figure of San Liberale at Castelfranco.
Bequeathed by Mr. Samuel Rogers in 1855.

595. "*Portrait of a Lady,*" in low, dark green dress; life-size. ZELOTTI. 2 ft. 4½ in. × 1 ft. 10 in. Purchased in 1858.

The next two pictures are very important works by Titian; the first, No. 270, known as the "*Noli me tangere,*" was formerly in the Orleans Collection.

No. 270. 3 ft. 6¼ in. × 2 ft. 11¼ in.

270. "*Christ appearing to Mary Magdalen.*" TITIAN.
Bequeathed by Samuel Rogers, the poet, in 1855.

No. 35. 5 ft. 9 in. × 6 ft. 3 in.

35. "*Bacchus and Ariadne.*" TITIAN.

This picture, one of the best examples of Titian's colouring, was one of a series of three allegorical subjects painted about the year 1514 for the Duke of Ferrara. Purchased in 1826.

No. 277. 3 ft. 4¼ in. × 2 ft. 7¼ in.

277. "*The Good Samaritan*"; raising the wounded Jew to place him on his mule. JACOPO BASSANO. Purchased in 1856.

There are two other works by this Venetian painter, but inferior in quality, in Gallery X. (p. 22).

638. "*The Virgin and Child with Two Saints*"; landscape background. FRANCIA. 2 ft. 8 in. × 2 ft. 1½ in. Purchased in 1860.

1032. "*The Agony in the Garden.*" PAINTER UNKNOWN. (Umbrian school.) 1 ft. 11½ in. × 2 ft. 2½ in. Purchased in 1878.

Screens in Gallery XII.

The next three paintings are examples of the work of Jan van Eyck, who, with his brother Hubert, was the greatest master of painting in Flanders in the fifteenth century.*

290. "*Portrait of a Man*," in red dress, with green hood and long dependent tippet. VAN EYCK. 1 ft. 1¼ in. × 7½ in. Purchased in 1857.

222. "*A Man's Portrait*," in a red turban, cloak, and fur-collar. VAN EYCK. 10¼ in. × 7½ in. Purchased in 1857.

* These Flemish pictures formerly hung in Gallery XV.; they are for the present (October 1878) exhibited on a screen in Gallery XII.

No. 186. 2 ft. 9 in. × 2 ft. ½ in.

186. "*Portraits of a Merchant and his Wife.*" VAN EYCK.

In the frame of the mirror in the background, which reflects the room, are ten circular compartments, in each of which are painted subjects relating to the Passion of Christ. This picture was painted in 1434. Purchased in 1842.

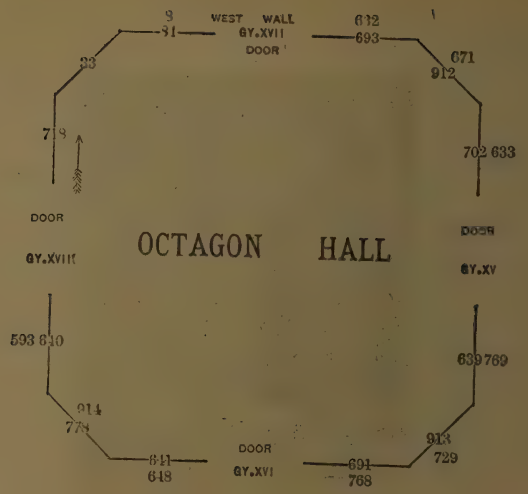
On the SECOND SCREEN in Gallery XII. is a fine example of Martin Schongauer, of Colmar, a German painter who studied under Van der Weyden at Antwerp, in the fifteenth century.

658. "*The Death of the Virgin.*" SCHONGAUER. 1 ft. 3 in. × 1 ft. 1½ in.
A composition of many small figures in a vaulted chamber.
Purchased in 1860.

On either side are two very interesting Flemish portraits; purchased in 1878—

1042. "*Portrait of a Man.*" In court suit of the sixteenth century. CATHARINA VAN HEMESSEN. 1 ft. 2¼ in. × 11¼ in.

1036. "*A Man's Portrait.*" In cap and gown, holding in one hand a skull, in the other two blossoms of heartsease. PAINTER UNKNOWN. 10¾ in. × 8½ in.



Octagon Hall.—Italian School.

Lorenzo di Credi—Mantegna—Garofalo—Girolamo da Santacroce—Parmigiano—Pinturicchio—Bramantino, &c.

The Octagon Hall contains twenty-two pictures of the Roman, Ferrarese, and Venetian schools.

No. 33. 11 ft. 6 in. × 5 ft.

Commencing on the right of the entrance to Gallery XVIII., the first picture is a Calvary by Henrik de Bles, a pupil of Patinir, whose works are in Gallery XII.

718. "*Mount Calvary.*" De Bles.
3 ft. 1 in. × 2 ft. 2½ in.
Presented by the Queen.

33. "*The Vision of St. Jerome.*" Parmigiano.

This large altar-piece is one of the principal features in the hall; an early and good example of the painter, a native of Parma, and an imitator of Correggio.

Presented by the British Institution.

The next picture, of which there are several repetitions, was painted by one of Michelangelo's scholars.

8. "*A Dream of Human Life.*" From a design by MICHELANGELO. 2 ft. 1 in. × 1 ft. 9 in. Bequeathed by Rev. W. H. Carr.

"A nude figure of a man reclining against a globe appears to be roused by the sound of a trumpet which an angel is blowing above him. Beneath his seat is a collection of masks illustrating the insincerity or duplicity of human dealings."

No. 81. 2 ft. 1¼ in. × 2 ft. 8 in.

81. "*The Vision of St. Augustine.*" GAROFALO. A good example of the painter. Bequeathed by Rev. W. H. Carr.

[*Door.*]

On the right of the door leading to Gallery XVII. is another work by Garofalo, a large altar-piece of San Guglielmo at Ferrara, **671,** "*The Madonna and Child enthroned, with other figures*"; GAROFALO; 7 ft. 11 in. × 6 ft. 10½ in.; purchased 1861; and, on either side, are two paintings by GIROLAMO DA SANTACROCE (each 3 ft. 11 in. × 1 ft. 7 in.), formerly the doors of an altar-piece: **632,** "*A Saint reading,*" and **633,** "*A Saint holding a White Standard*"; the figures in each are small life-size.

Next are the works of PINTURICCHIO, commencing with **693,** "*St. Catherine of Alexandria with her Attributes; a Monk kneeling in Adoration*"; 1 ft. 9½ in. × 1 ft. 3 in.; and, on the right, the first of three small and very interesting works, with figures on a small scale, **912, 913, 914** (painted about the year 1500), illustrating "*The Story of Griselda,*" from Boccaccio's 'Decameron,' each picture 2 ft. × 5 ft. 1 in. (Nos. 913 and 914 are in opposite corners of this hall.)

702. "*The Madonna and Child.*" L' INGEGNO. 1 ft. 5½ in. × 1 ft. ¾ in.
The only work by this artist. Presented by the Queen.

[*Door.*]

769. "*St. Michael and the Dragon.*" FRA CARNOVALE (a Dominican friar). 4 ft. 4½ in. × 1 ft. 11 in. Purchased in 1867.

639. "*Christ and Mary Magdalen in the Garden.*" FRANCESCO MANTEGNA. 1 ft. 4¾ in. × 1 ft. Purchased in 1860.
Francesco was the second son of Andrea Mantegna.

729. "*The Adoration of the Kings.*" BRAMANTINO.
7 ft. 10 in. × 6 ft. 11 in.
An altar-piece with figures small life-size, with dark, Asiatic faces; some of the gold ornaments, embroideries, and precious stones, are in actual relief. A good example of the artist, an architect in Milan in the sixteenth century. Purchased in 1863.

913. "*Story of Griselda.*" PINTURICCHIO. (Referred to on last page.)

768. "*Saints Peter and Jerome.*" ANTONIO VIVARINI.
4 ft. 6 in. × 1 ft. 5½ in. Purchased in 1867.
Part of an altar-piece; the only work of this early Venetian painter.

691. An "*Ecce Homo.*" LO SPAGNA. 1 ft. 3½ in. × 1 ft. ½ in.
Bequeathed by Lieut.-General Sir W. Moore in 1862.

[*Door.*]

No. 648. CREDI. 2 ft. 3¼ × 1 ft. 7¼.

648. "*The Virgin adoring the Infant Christ.*" LORENZO DI CREDI.
There are two good examples of this early Florentine painter; the second (No. 593) is near at hand, on the right.
Purchased in 1860.

641. "*The Woman taken in Adultery.*" LODOVICO MAZZOLINI. 1 ft. 6 in. × 1 ft.
Purchased in 1860.

778. "*The Madonna and Child enthroned, with Saints.*" PELLEGRINO DA SAN DANIELE. 8 ft. 2 in. × 4 ft. 9 in.
A large altar-piece with circular top.

914. "*The Story of Griselda.*" PINTURICCHIO. (Referred to on p. 91.)

640. "*The Adoration of the Magi.*" DOSSO DOSSI.
1 ft. $5\frac{1}{2}$ in. × 1 ft. $\frac{1}{4}$ in. Purchased in 1860.

The only work by this artist, a fresco-painter of Ferrara.

593. "*The Virgin and Child.*" LORENZO DI CREDI.
2 ft. $3\frac{1}{2}$ in. × 1 ft. $7\frac{1}{2}$ in.

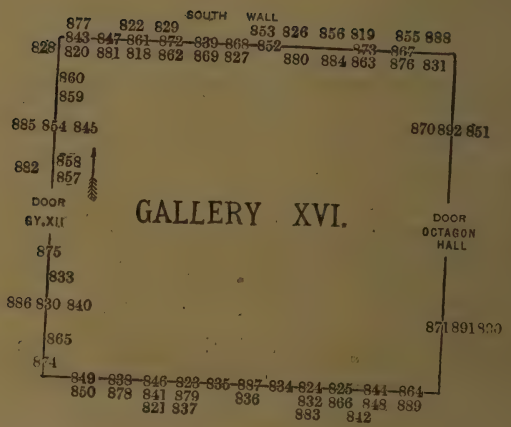
[Here the visitor who has not already examined the works of the earliest Italian painters should take Gallery XVII. next in order.]

In the adjoining Gallery XVIII. is the lately acquired example of Paul Veronese, at present hung with the Spanish pictures.

No. 1041. 6 ft. $5\frac{1}{4}$ in. × 3 ft. 9 in.

1041. "*The Vision of St. Helena.*" PAOLO VERONESE.

This picture, representing the vision of the Invention of the Cross, was formerly the altar-piece of a chapel dedicated to St. Helena at Venice. Purchased in 1878.



Gallery XVI.—The Peel Collection.

Ruysdael — Hobbema—Cuyp — D. Teniers —Vandevelde—Paul Potter—De Hooge—Wouwerman—Terburg— Metsu — Jan Steen — Van Ostade — Netscher — Dujardin — Bakhuizen—Wynants—Van der Heyde—Van Mieris—Vandyck—Sir Joshua Reynolds, &c.

The Peel Collection was purchased in 1871; it consists principally of choice cabinet pictures of the Dutch and Flemish schools, and includes eight portraits by Sir Joshua Reynolds.

Commencing on the south side, near the entrance to Gallery XII., the first picture is—

882. "*Landscape*," with horses and figures. PHILIP WOUWERMAN.
$9\frac{1}{2}$ in. × 1 ft.

There are five pictures by Wouwerman in this gallery, one sketched on p. 96. Two of his best are No. 880, on the south, and No. 878, on the north wall.

854. "*Forest Scene.*" J. RUYSDAEL.

A grand, sombre landscape, one of the finest of his works in the National Gallery.
(*Sketched on next page.*)

857–860. "*The Four Seasons.*" D. TENIERS.

Four single figures, in two frames; painted on copper, each $8\frac{1}{2}$ in. × 6 in.

No. 854. "*Forest Scene.*" J. RUYSDAEL. 3 ft. 6 in. × 4 ft. 8 in.

845. "*Lady seated at a Spinning-wheel.*" G. NETSCHER. 8½ in. × 6½ in. Painted in 1665.

There are two other highly finished works by this artist; perhaps the best is No. 843, near at hand on the right. Note the painting of flesh tints and the texture of fur, &c. in No. 845.

Above the foregoing is one of eight works by Sir Joshua Reynolds which are for the present exhibited with the Peel Collection.*

885. "*The Snake in the Grass.*" Sir JOSHUA REYNOLDS. 4 ft. 1 in. × 3 ft. 3 in. Painted for Lord Carysfoot for £105.

"Love unbinding the zone of beauty; a girl seated on a bank sporting with Cupid; on the grass is the head of a snake."

828. "*Landscape with Cattle.*" DUJARDIN. 8½ in. × 11 in.

One of four pictures by this Dutch artist; three are in this gallery, and one in Gallery XI. (sketched on p. 36).

877. "*His Own Portrait.*" VANDYCK. 1 ft. 10½ in. × 1 ft. 7 in.

Bust showing the right hand; Vandyck's best works are in Gallery XII. (*See Index.*)

843. "*Blowing Bubbles.*" G. NETSCHER. 1 ft. × 9½ in.

820. "*Landscape with Ruin.*" NICHOLAS BERCHEM. 1 ft. 6 in. × 1 ft. 3 in.

Three other landscapes by this artists are in Gallery XI.; one in Gallery XII.

* The principal works by Sir Joshua Reynolds are in Gallery VII.

No. 881. 1 ft. $\frac{1}{4}$ in. × 10$\frac{1}{4}$ in.

881. "*Gathering Faggots.*" WOUWERMAN.

An old man binding faggots, and a white horse, under a wintry sky. One of the best of Wouwerman's works.

847. "*Village Scene.*" ISAAC VAN OSTADE. 1 ft. 10 in. × 1 ft. 7$\frac{1}{2}$ in.

There are two other paintings by Isaac, the younger brother of Adrian, van Ostade. The best is No. 963, in Gallery XI. (p. 32).

822. "*Horseman and Cows in a Meadow.*" CUYP. 2 ft. 8$\frac{1}{2}$ in. × 3 ft. 6$\frac{1}{2}$ in.

Next are two characteristic works by the younger Teniers.

861. "*River Scene*," with a cottage on the left and a château amongst the trees. D. TENIERS. 1 ft. 6$\frac{1}{2}$ in. × 2 ft. 1$\frac{1}{2}$ in.

862. "*The Surprise*"; an interior with three figures, and elaborately painted details in foreground. D. TENIERS. 1 ft. 4$\frac{1}{2}$ in. × 2 ft. 1 in.

Below No. 861 is an interesting landscape, with a Dutch fishing-boat and figures on a windy shore.

818. "*Coast Scene.*" BAKHUIZEN. 1 ft. 1$\frac{1}{2}$ in. × 1 ft. 6$\frac{1}{2}$ in.

This and No 204, in Gallery XII. (p. 44), are the best of his five works.

872. "*Shipping off the Coast.*" W. VANDEVELDE. 1 ft. 4$\frac{1}{2}$ in. × 1 ft. 10$\frac{1}{2}$ in.

There are fourteen sea-pieces and river scenes by this artist; two of the best are Nos. 149 and 150, in Gallery XII. (p. 49).

829. "*Hunting a Stag*"; the figures by N. Berchem. JAN HACKAERT. 3 ft. 3 in. × 3 ft. 11$\frac{1}{2}$ in.

839. "*The Music Lesson.*" GABRIEL METSU. 1 ft. 3 in. × 1 ft. $\frac{1}{2}$ in.

One of three good examples of the highly finished work of this painter. (See No. 838, on the opposite wall, p. 103.)

Next are two small works by Adrian Vandevelde; the latter (sketched below) remarkable for its quality and grace of composition.

869. "*Frost Scene.*" A. VANDEVELDE. 11½ in. × 1 ft. 2 in.
An elaborately painted picture, with many small figures. Painted 1668.

No. 868. 1 ft. 1 in. × 1 ft. 2¼ in.

868. "*The Ford.*" A. VANDEVELDE.

827. "*Fording the Stream.*" DUJARDIN. 1 ft. 2½ in. × 1 ft. 5 in.

The central picture on this wall is a well-known Rubens, the charm of which it is difficult to render in a rough sketch.

852. "*Le Chapeau de Paille.*" RUBENS.

The figure is life-size, with black hat and white feather; red sleeves, and olive-green dress.

No. 852. 2 ft. 6¼ in. × 1 ft. 9 in.

Above, in strange contrast, grand and florid in treatment, is—

853. "*The Triumph of Silenus.*" RUBENS. 4 ft. 6 in. × 6 ft. 5½ in.

One of Rubens' allegorical subjects; the fat Silenus being borne along by Satyrs, Fauns, Bacchantes, and children.*

* This picture seems out of place amongst the miniature work of the Dutch painters, and should be examined with Rubens' other works in Gallery XII.

826. "*Figures and Animals*," reposing under the shadow of trees. DUJARDIN. 1 ft. 1½ in. × 1 ft. 3½ in. Painted in 1656.

880. "*On the Seashore.*" P. WOUWERMAN. 1 ft. 1 in. × 1 ft. 4 in.
A fine group of figures and horses waiting on the seashore.

No. 856. STEEN. 1 ft. 4¼ × 1 ft. ¼.

856. "*The Music Master.*" JAN STEEN.
The only example of this painter, whose elaborate interiors are numerous in continental galleries.

884. "*Landscape with Figures.*" JAN WYNANTS. 11 in. × 1 ft. 3 in.
There is another landscape by Wynants (No. 883) on the opposite wall, and three in Gallery XI.

819. "*Off the Mouth of the Thames.*" BAKHUIZEN. 3 ft. 2½ in. × 4 ft. 4 in.
Old-fashioned sailing vessels making for the Thames in a stiff breeze.

873. "*The Coast of Scheveningen.*" W. VANDEVELDE. 1 it. 5½ in. × 1 ft. 10½ in.

863. "*Dives*"; known as "*Le Mauvais Riche.*" D. TENIERS. 1 ft. 7 in. × 2 ft. 3 in.
A fanciful composition; Dives represented in an infernal cavern, surrounded by monsters playing on musical instruments, &c.

867. "*The Farm Cottage*"; a study of cattle. A. VANDEVELDE. 1 ft. 8 in. × 2 ft. ½ in.

876. "*A Gale.*" W. VANDEVELDE. 1 ft. ½ in. × 1 ft. 3½ in.

855. "*A Waterfall.*" J. RUYSDAEL. 2 ft. 10 in. × 3 ft. 3 in.
Next are two portraits by Sir Joshua Reynolds—

888. "*James Boswell*"; bust, life-size. Sir JOSHUA REYNOLDS. 2 ft. 5½ in. × 2 ft. ½ in.

892. "*Robinetta.*" Sir JOSHUA REYNOLDS.
This picture is said to be a portrait of the Hon. Mrs. Tollemache.

(*Sketched on next page.*)

No. 892. 2 ft. 5½ in. × 2 ft. ½ in.

"*Robinetta.*" Sir Joshua Reynolds.

831. "*Ruins of Brederode Castle.*" Hobbema. 2 ft. 8½ in. × 3 ft. 6 in.

The castle stands upon high ground in the middle of the picture; a shallow stream winding into the foreground. The ducks are said to be painted by Wyntrank, and the figures by Lingelbach.

870. "*Shipping in a Calm.*" W. Vandevelde. 1 ft. 9 in. × 2 ft. ½ in.

A beautiful example, very still and true in tone. Painted 1657.

Above is a work by a Venetian artist, a composition of ten figures—

851. "*Venus sleeping.*" Sebastiano Ricci. 2 ft. 6½ in. × 2 ft. 1 in.

[*Entrance to Octagon Hall.*]

The next three pictures are examples of Sir Joshua Reynolds, the last being the best.

890. "*George IV. as Prince of Wales*"; bust, life-size. 2 ft. 5 in. × 2 ft.

891. "*Portrait of a Lady*," in low russet-brown dress; the head and arm of a child resting on her right shoulder. 2 ft. 5½ in. × 2 ft. ½ in.

889. "*His Own Portrait*," in brown suit; bust, life-size. 2 ft. 5 in. × 2 ft.

Returning to the line, there is a calm sea—

871. "*Coast Scene, with Ships in the Distance.*" W. Vandevelde. 2 ft. 1 in. × 2 ft. 4 in.

No. 864. 2 ft. 2½ in. × 1 ft. 10 in.

864. "*The Guitar Lesson.*" GERARD TERBURG.

The lady in yellow and white satin; the table covered with a Turkey rug. A good example of the painter. See also his portrait picture, No. 896, in Gallery XII. (p. 39).

844. "*Maternal Instruction.*" GASPAR NETSCHER. 1 ft. 5½ in. × 1 ft. 2½ in.

A lady seated at a window, teaching a child; another child playing with a dog. The painting of the two foregoing pictures should be particularly examined.

848. "*Frost Scene*"; a frozen river with rustic foot-bridge, figures skating, &c. ISAAC VAN OSTADE. 1 ft. 7 in. × 1 ft. 3½ in.

Above are two landscapes, in which the figures are ascribed to A. Vandevelde.

842. "*A Garden Scene, with Fountains.*" F. DE MOUCHERON.

The only work by this artist.

883. "*Landscape with Hilly Country*"; a man driving cows and sheep, &c. JAN WYNANTS. 2 ft. 7½ in. × 3 ft. 3 in.

Next are two excellent works by their respective painters—

866. "*A Street in Cologne.*" VAN DER HEYDE. 11 in. × 1 ft. 5 in.

The figures in this picture are by A. Vandevelde. Van der Heyde's other three works are in Gallery XI.

825. "*The Poulterer's Shop.*" GERARD DOW.

This is the only subject of the kind by this master of Dutch *genre;* there are two portraits by him, one, No. 192, in Gallery XII. (sketched on p. 52).

No. 825. 1 ft. 11 in. × 1 ft. 6 in.

832. "*A Village, with Watermills.*" HOBBEMA.
1 ft. 11½ in. × 2 ft. 8½ in.

A fine landscape, with a river and picturesque trees.

824. "*Ruined Castle in a Lake*"; a horseman in the foreground. A. CUYP. 1 ft. ½ in. × 1 ft. 9 in.

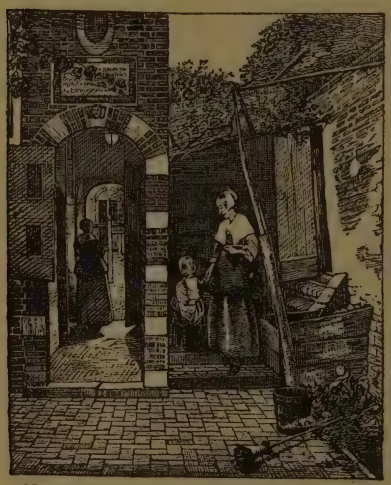
In the centre of the wall is a life-size portrait—

No. 887. 2 ft. 5¼ in. × 2 ft. 1 in.

887. "*Dr. Johnson,*" in brown suit and powdered wig. Sir JOSHUA REYNOLDS.

On either side of Reynolds' portrait are two of the three fine examples of PIETER DE HOOGE, the second being the best in colour.

834. "*Interior of a Dutch House.*" 2 ft. 5 in. × 2 ft. 1 in.
Painted about 1665.



No. 835. 2 ft. 5 in. × 1 ft. 11¼ in.

835. "*Court of a Dutch House.*" De Hooge. Painted 1658.

De Hooge's other picture, No. 794, is on the south wall of Gallery XII. (sketched on p. 55).

Above the foregoing is a large landscape—

836. "*A View in Holland.*" De Koning. 4 ft. 4½ in. × 5 ft. 3 in.

837. "*The Hay Harvest.*" Lingelbach. 2 ft. 3 in. × 2 ft. 10 in. Painted 1661.

821. "*A Family Portrait*"; group of eight figures. Gonzales Coques. 2 ft. 1 in. × 2 ft. 9½ in.

Near at hand are two of Wouwerman's cabinet pictures, in which horses are the principal feature; the second is a very good example.

No. 841. 1 ft. 7½ in. × 1 ft. 4 in.

879. "*Interior of a Stable.*" Wouwerman. 1 ft. 6½ in. × 2 ft. 2½ in.

878. "*Halt of Officers.*" Wouwerman. 1 ft. 7 in. × 1 ft. 4½ in.

841. "*A Fish and Poultry Shop.*" W. van Mieris.

This elaborate picture, called "*Le Chat*," has been more than once repeated; it is the only example of the painter, son of Frans, whose one work (No. 840, a lady in crimson jacket) is near at hand.

Next on the line are four choice pictures; the first a sunny Cuyp, the last a very fine example of Paul Potter.

823. "*River Scene, with Cattle.*" A. Cuyp. 1 ft. 6 in. × 2 ft. 5 in.

846. "*The Alchemist*"; a dark interior, alchemist blowing the bellows. ADRIAN VAN OSTADE. 1 ft. $1\frac{1}{2}$ in. × 1 ft. $5\frac{1}{2}$ in. Painted 1661.

This is the only specimen of Adrian's work, elder brother of Isaac, of whom we have three examples. (*See Index.*)

838. "*The Duet.*" G. METSU. 1 ft. $4\frac{1}{2}$ in. × 1 ft. $2\frac{1}{2}$ in.

An interior with two figures, very similar in treatment to No. 856, by Jan Steen (sketched on p. 98).

849. "*Landscape, with Cattle.*" PAUL POTTER. 1 ft. $10\frac{1}{2}$ in. × 1 ft. $8\frac{1}{2}$ in. Painted 1651.

Above is—

850. "*A Man's Portrait.*" REMBRANDT. 2 ft. $6\frac{1}{8}$ in. × 1 ft. $10\frac{1}{2}$ in.

A gentleman dressed in black, with elaborately painted white lace collar, and heavy gold chain. Inscribed, "*Rembrandt f.* 1635."

886. "*Portrait of Admiral Keppel*"; three-quarter length, life-size; in claret-coloured suit. Sir JOSHUA REYNOLDS. 4 ft. 1 in. × 3 ft. 3 in. Painted in 1780.

No. 830. 3 ft. $4\frac{1}{4}$ in. × 4 ft. $7\frac{1}{4}$ in.

830. "*The Avenue.*" HOBBEMA.

This well-known landscape, which forms a companion picture to Ruysdael's "*Forest Scene*," on the other side of the door (No. 854, sketched on p. 95), is a view at Middleharnis, in Holland, supposed to be the artist's birthplace; a fine realistic landscape, often engraved and repeated, but unlovely both in colour and composition.

On either side are two small sea-pieces by W. VANDEVELDE—

874. "*A Calm at Sea.*" 9 in. × 10½ in.

875. "*A Light Breeze.*" 9½ in. × 11½ in.

865. "*Coast Scene.*" VAN DE CAPPELLE. 1 ft. 1½ in. × 1 ft. 6½ in.

840. "*A Lady, seated, feeding a Parrot.*" FRANS VAN MIERIS.
The only example of this artist. Painted on copper, 9 in. × 7 in.

Lastly, there is another small landscape—

833. "*Forest Scene.*" HOBBEMA. 1 ft. × 1 ft. 3½ in.

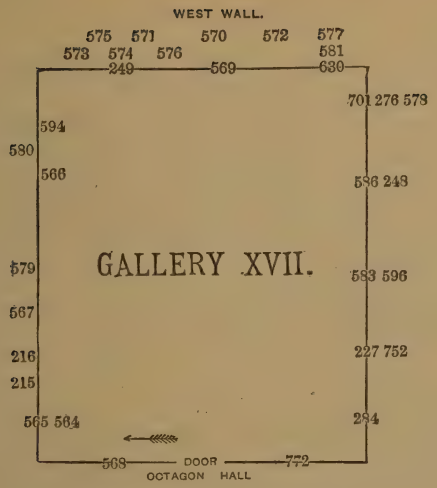
[*Door to Gallery XII.*]

Through the door, on a screen in Gallery XII., is the one work ascribed to ROGER VAN DER WEYDEN (the elder), one of the early Flemish painters.

No. 664. 2 ft. 10 in. × 2 ft. 4 in.

664. "*The Deposition in the Tomb.*" Joseph, St. John, and the Virgin Mary, and others.* Purchased in 1860.

* It is worth while to step back a few feet to see the powerful effect of this picture, and then examine it closely. It was painted *in tempera* on linen, about the year 1450.



Gallery XVII.—Earliest Italian.

Cimabue—Giotto—Orcagna—Margaritone—Uccello—Taddeo Gaddi—Schiavone—Cosimo Tura—Lippi, &c.

In Gallery XVII.—leading out of the Octagon Hall, and rather removed from the rest of the collection—are the works of the old Florentine painters; they are principally altar-pieces with gold backgrounds and elaborate antique frames; religious subjects painted in tempera, in the thirteenth and fourteenth centuries.

The first in order is a delicately decorative altar-piece by a painter unknown—

568. "*The Coronation of the Virgin.*" School of Giotto. 5 ft. 11 in. × 3 ft. 1 in. Painted in 1330. Purchased in 1857.

565. "*The Madonna and Child enthroned,*" angels adoring; figures larger than life. Cimabue. 6 ft. 3 in. × 5 ft. 6 in. Purchased in 1857.

This is the only example we possess of Cimabue, the father of modern painting; it was formerly in the church of Santacroce at Florence, where other works by him are to be seen.

The next picture (sketched over-leaf), the prevailing colours in which are red and black, is said to be the oldest in the National Gallery.

564. "*The Virgin and Child,*" with scenes from the lives of the saints. Margaritone. Painted in tempera on linen cloth attached to wood, 2 ft. 9 in. × 5 ft. 9 in. Purchased in 1857.

(*See sketch on next page.*)

No. 564. *"The Virgin and Child."* MARGARITONE. 2 ft. 9 in. × 5 ft. 9 in.

215 and **216.** *"Various Saints";* apparently the wings of an altar-piece. SCHOOL OF TADDEO GADDI. Each 5 ft. 10 in. × 3 ft. 4 in. Presented by Mr. W. Coningham.

Above is a frame, in the shape of a cross, representing—

567. *"Christ on the Cross";* the Virgin and St. John. SEGNA DI BUONAVENTURA. 7 ft. 1 in. × 6 ft. Purchased in 1857.

579. *"The Baptism of Christ in the River Jordan."* SCHOOL OF TADDEO GADDI. Altar-piece, 11 ft. × 6 ft. 7 in., in several compartments. Painted in 1387. Purchased in 1857.

580. *"St. John the Evangelist lifted up into Heaven."* CASENTINO (a pupil of Gaddi). Altar-piece in twenty-two compartments, 9 ft. 5 in. × 8 ft. 5 in. Purchased in 1857.

Below is a triptych formerly in a gallery at Pisa—

566. *"The Madonna and Child with Angels, &c."* DUCCIO DI BUONINSEGNA. 2 ft. × 2 ft. 7 in. Purchased in 1857.

The only work by Duccio, of Siena, a contemporary of Cimabue.

594. *"Saints Cosmas and Damianus"* receiving the divine blessing according to the Greek rite. EMMANUEL (a Greek priest, and painter, in Venice in the seventeenth century). 2 ft. 2 in. × 1 ft. 9 in. Purchased in 1857.

249. *"The Marriage of St. Catherine."* LORENZO DI SAN SEVERINO (a painter of the Umbrian school, fifteenth century). 4 ft. 9 in. × 4 ft. 9 in.

The centre of the west wall is principally occupied by a fine altar-piece, and several smaller paintings (Nos. 569–578), by ORCAGNA, one of the most distinguished of the early Florentines, whose frescoes and other works in Florence and Pisa are well known.

569. "*The Coronation of the Virgin*"; angels and saints in adoration. ORCAGNA. 9 ft. 7 in. × 13 ft. 1 in.

570–578. "*The Trinity*," &c., being portions of the above in separate frames, each 3 ft. ½ in. × 1 ft. 7 in. Purchased in 1857. (No. 578 is on the right, on the north wall.)

581. "*St. John the Baptist*," with St. John and St. James; three figures small life-size. SPINELLO. 6 ft. 2 in. × 5 ft. 1 in. (in compartments). Purchased in 1857.

630. "*The Madonna and Child enthroned*," with various saints. G. SCHIAVONE. An altar-piece in ten compartments. Purchased in 1860.

Next is the only work by Giotto, the famous Florentine painter and sculptor of the thirteenth century; architect of the Campanile at Florence, whose finest decorative paintings are to be seen at Assisi and Padua.

No. 276. 1 ft. 7¼ in. × 1 ft. 7¼ in.

276. "*Two Apostles.*" GIOTTO.

A fragment (saved from a fire) from one of the wall-paintings in the church of Santa Maria Novella at Florence; one of the last works of Giotto. Purchased in 1856.

701. "*The Coronation of the Virgin.*" JUSTUS OF PADUA.

A small and very interesting triptych, representing incidents in the life of the Virgin, by one of Giotto's followers.

Centre, 1 ft. 5½ in. × 8¾ in.; wings, 1 ft. 5½ in. × 4¼ in. Presented by the Queen.

586. "*The Madonna and Child enthroned.*" FRA FILIPPO LIPPI.

Figures nearly life-size; centre, 5 ft. 4 in. × 2 ft. 4 in.; sides, each 4 ft. 8 in. × 1 ft. 10½ in. Purchased in 1857.

248. "*The Vision of St. Bernard.*" FRA FILIPPO LIPPI.
3 ft. 2 in. × 3 ft. 5½ in. Purchased in 1854.

The best examples of Lippi are Nos. 666 and 667, in Gallery XIII. (see pp. 59 and 57).

596. "*The Deposition in the Tomb.*" MARCO PALMEZZANO. Half-figures, life-size. 3 ft. 3 in. × 5 ft. 5½ in. Purchased in 1858.

No. 583. 6 ft. × 10 ft. 5 in.

583. "*The Battle of Sant' Egidio,*" July 7, 1416. PAOLO UCCELLO.
One of four battle-pieces originally painted for the Bartolini family in Gualfonda. There is a background of hills in the painting not indicated in the sketch, which otherwise gives a good idea of the composition. Purchased in 1857.

227. "*St. Jerome in the Desert,*" and saints, &c. COSIMO ROSSELLI.
An altar-piece, with several small compartments, formerly at Fiesole. Size of central picture, 5 ft. × 5 ft. 8 in. Purchased in 1855.

Rosselli's principal works are frescoes in the Sistine Chapel, Rome.

752. "*Madonna and Child,*" with angels above. LIPPO DALMASIO.
3 ft. 7 in. × 2 ft. 10 in. Purchased at Bologna in 1865.

284. "*The Virgin and Child*"; behind are St. Paul holding a sword, and St. Jerome with a book in his hands. BARTOLOMMEO VIVARINI.
3 ft. 1 in. × 2 ft. 1 in. Purchased at Venice in 1855.

The last of this quaint and suggestive collection is—

772. "*The Madonna and Child enthroned.*" COSIMO TURA (whose other works we have seen in Gallery XIII.). 7 ft. 10 in. × 3 ft. 4 in.
Purchased in 1867.

Gallery XVIII.—Spanish School.

Murillo—Velazquez—Spagnoletto—Zurburan—Moro.

There are only twelve works of the Spanish school. The first is one of four examples of Velazquez, which it will be convenient to examine together.

232. "*The Nativity*," or, "*Adoration of the Shepherds.*" Figures nearly life-size. VELAZQUEZ. 7 ft. 7 in. × 5 ft. 6 in.

An early example of the painter. Purchased at the sale of Louis-Philippe's collection, in 1853, for £2050.

In the centre of the wall is a large landscape, with numerous figures on a small scale, representing—

197. "*Philip IV. of Spain hunting the Wild Boar.*" VELAZQUEZ.
6 ft. 2 in. × 10 ft. 3 in.

This picture was formerly in the palace at Madrid. Purchased in 1846, for £2200.

745. "*Portrait of Philip IV. of Spain.*" VELAZQUEZ.

A duplicate of this picture is in the Madrid Gallery, where some of the best of Velazquez's works are to be seen.

No. 745. 2 ft. 1 in. × 1 ft. 8½ in.

The remaining example—**741**, "*A Dead Warrior*," "*El Orlando Muerto*," VELAZQUEZ, 3 ft. 5 in. × 5 ft. 5 in.; life-size figure of an armed man, with dark background of clouds—is on the opposite wall.

Next should be noticed the three paintings by Murillo, whose great works are to be seen at Seville.

No. 74. 1 ft. 3 in. × 9 in.

74. "*A Spanish Peasant Boy.*" MURILLO.

This well-known picture, an early work, was formerly in the collection of the Marquis of Lansdowne. Presented by Mr. M. Zachary, 1826.

No. 176. 5 ft. 5 in. × 3 ft. 7 in.

176. "*St. John and the Lamb.*" MURILLO. Purchased in 1840.

No. 13. 9 ft. 6 in. × 6 ft. 10 in.

13. "*The Holy Family.*" MURILLO.

This well-known picture (remarkable as an example of Murillo's later style, and also for the representation of the Deity in the clouds) was painted when Murillo was about sixty years of age; it was purchased for the National Gallery, with "*The Brazen Serpent*," by Rubens, for £7350. There is a similar work in the Louvre.

1041. (*See p.* 93.)

244. "*Shepherd with a Lamb.*" SPAGNOLETTO.
4ft. 4¾ in. × 3 ft. 6¼ in. Bequeathed by Lord Colborne, 1854.

The other work by Giuseppe Ribera, called "LO SPAGNOLETTO," is on the west wall—

235. "*The Dead Christ.*" SPAGNOLETTO. 4 ft. 2 in. × 5 ft. 10 in.

The Virgin weeping over the dead Christ; four figures, life-size.
Presented by Mr. D. Barclay.

The above do not fairly represent this painter, some of whose best pictures are at Madrid.

On the north wall is a good portrait—

184. "*Portrait of Jeanne d'Archel*," in a curious red velvet dress and black cap; excellent in character and colour. ANTONIJ MORO. 2 ft. 5 in. × 2 ft. 1½ in.

195. "*A Medical Professor*"; half-length. PAINTER UNKNOWN. 3 ft. 2 in. × 2 ft. 5¼ in. Purchased in 1845, as a work of Holbein.

The last picture is a sombre, life-size figure, the one good example of a distinguished painter of Seville in the seventeenth century—

230. "*A Franciscan Monk.*" FRANCISCO ZURBARAN. Purchased in 1853.

No. 230. 5 ft. 1 in. × 3 ft. 3 in.

Name.	School.	Born.	Died.	Pages.
Albertinelli, Mariotto ...	Tuscan	1475	1515	21
Allori, Cristofano	Tuscan	1577	1621	19
Alunno, Niccolo	Umbrian	15th century		63
Angelico (Fra G. da Fiesole)	Tuscan	1387	1455	57, 60
Bakhuizen, L.	Dutch	1631	1709	35, 44, 48, 96, 98
Barocci, Federigo...	Roman	1528	1612	21
Basaiti, Marco	Venetian	15th century		59, 81
Bassano (Jacopo da Ponte) ...	Venetian	1510	1592	22, 88
Bellini, Giovanni	Venetian	1426	1516	62, 63, 80, 85, 86
Bellini, Giovanni (School of)	—	—	—	80
Beltraffio, G. Antonio ...	Milanese	1467	1516	69
Benvenuto da Siena	Tuscan	1436	1517	60
Berchem (Berghem), Nicholas	Dutch	1624	1683	27, 31, 35, 53, 95
Bibiena, Ferdinando	Bolognese	1657	1743	34
Bigio, Francia	Florentine	1482	1524	86
Bissolo, Francesco	Venetian	16th century		61
Bles, Henrik de	Flemish	1480	1550*	90
Boccaccino, Boccaccio	Lombard	15th century		67
Bol, Ferdinand	Dutch	1611	1681	50
Bono of Ferrara	Ferrarese	15th century		58
Bonsignori, Francesco... ...	Veronese	1455	1519	58
Bordone, Paris	Venetian	1500	1571	72, 77
Borgognone (A. da Fossano)	Milanese	15th century		65
Both, Jan	Dutch	1610*	1656	25, 28, 32, 41, 43
Botticelli (Sandro Filipepi)	Tuscan	1447	1510	57, 63, 65, 81
Bourdon, Sébastien	French	1616	1671	11
Bouts, Dierick	Dutch	1391	1475	47
Bramantino (Bartol. Suardi)	Milanese	16th century		92
Bronzino, Angelo	Tuscan	1502	1572	21, 70, 71
Canaletto (Antonio Canale)	Venetian	1697	1768	17, 29, 30, 34, 35, 37
Caracci, Annibale	Bolognese	1560	1609	15, 16, 17, 18
Caracci, Lodovico	Bolognese	1555	1619	14
Caravaggio (Amerighi) ...	Roman	1569	1609	20
Carnovale (Corradini) ...	Umbrian	15th century		92
Carpaccio, Vittore	Venetian	1450	1522*	80
Casentino, Jacopo de	Tuscan	1310	1390*	106
Champaigne, Philippe de ...	Flemish	1602	1674	12
Cima (G. da Conegliano) ...	Venetian	16th century		80, 81
Cimabue (G. Gualtieri) ...	Tuscan	1240	1302	105
Claude (Gelée) de Lorraine	French	1600	1682	8, 9, 10, 11, 12, 13, 36
Clouet, François	French	1510	1574*	11
Coques, Gonzales	Flemish	1614	1684	37, 102
Correggio (Antonio Allegri)	Parman	1493	1534*	19, 70, 85
Costa, Lorenzo	Bolognese	1460	1535	66, 67
Cranach (Lucas Sunder) ...	German	1472	1553	40
Credi, Lorenzo di	Tuscan	1459	1537	92, 93
Crivelli, Carlo	Venetian	15th century		56, 58, 60, 62, 63
Cuyp, Albert	Dutch	1605	1691	33, 35, 37, 39, 43, 96, 101, 102
Dalmasio, Lippo	Bolognese	14th century		108
David, Gherardt	Flemish	—	1523	45
De Hooge	Dutch	17th century		55, 101, 102
De Keyser...	Dutch	1595	1660	53
De Koning	Dutch	1619	1689	29, 102
Dietrich, J. W. Ernst	German	1712	1774	54
Dolci, Carlo	Florentine	1616	1686	29
Domenichino (D. Zampieri)...	Bolognese	1581	1641	20, 22, 23
Dossi, Dosso	Ferrarese	1480	1560	93
Dow, Gerard	Dutch	1613	1675	31, 52, 101

* When an asterisk (*) is inserted, the date of birth or death has not been authenticated.

Name.	School.	Born.	Died.	Pages.
Duccio di Buoninsegna ...	Tuscan	1260	1339*	106
Dujardin, Karel	Dutch	1635	1678	36, 95, 97, 98
Dürer, Albrecht	German	1471	1528	47
Elzheimer, Adam	German	1574	1620	36
Emmanuel	Byzantine	17th century		106
Engelbertsz, Cornelis... ...	Dutch	1468	1533	47
Ercole da Ferrara (Ercole Grandi)	Ferrarese	1462	1531	23
Forli, Melozzo da	Umbrian	1438	1494	84
Francia (F. Raibolini)	Bolognese	1450	1517*	65, 88
Fyt, Jan	Flemish	17th century		30
Gaddi, Taddeo (School of)...	Tuscan	1300	1366*	106
Garofalo (Benvenuto Tisio)	Ferrarese	1481	1559	18, 68, 91
Giolfino, Niccolo	Veronese	15th century		80
Giorgione (Giorgio Barbarelli)	Venetian	1477	1511	71, 86
Giorgione (School of)	—	—	—	26
Giotto di Bondone	Tuscan	1276	1337	107
Giotto (School of)	—	—	—	105
Gozzoli, Benozzo	Tuscan	1420	1498*	59
Greuze, Jean Baptiste ...	French	1725	1805	13, 32
Guardi, Francesco	Venetian	1712	1793	17
Guercino (G. F. Barbieri) ...	Bolognese	1592	1666	16
Guido (Guido Reni)	Bolognese	1575	1642	16, 18, 19, 20, 21, 23
Hackaert, Jan...	Dutch	1636	— *	96
Hals, Frans	Flemish	1584	1666	55
Hemessen, Catharina van ...	Flemish	16th century		89
Hobbema, Meindert	Dutch	1638	1709	30, 37, 50, 99, 101, 103,
Holbein, Sigmund	German	1465	1540	32 [104
Hondecoeter, Melchior ...	Dutch	1636	1695	30, 53
Huchtenburg, Johan van ...	Dutch	1646	1733	39
Huysman, Cornelis	Flemish	1648	1727	35
Huysmans, Jacob	Flemish	1656	1696	54
Justus of Padua	Tuscan	14th century		107
Kneller, Sir Godfrey, Bt. ...	German	1646	1723	48
Lancret, Nicolas	French	1690	1743	12, 13
Lanini, Bernardino	Milanese	1508	1578*	69
Lely, Sir Peter	Dutch	1618	1680	35
Libri, Girolamo dai	Veronese	1472	1555	68
Liesborn, The Meister von	German	15th century		46
L'Ingegno (Andrea di Luigi)	Umbrian	15th century		92
Lingelbach, Johann	German	1622	1687	102
Lippi, Filippino	Tuscan	1460	1505	28, 57, 63, 67, 81
Lippi, Fra Filippo	Tuscan	1412	1469	57, 59, 81, 107, 108
Lochner, Stephan	German	—	1451*	46
Lodovico da Parma	Lombard	16th century		61
Looten, Jan	Dutch	17th century		53
L'Ortolano (G. B. Benvenuti)	Ferrarese	16th century		71
Lotto, Lorenzo	Venetian	1480	1558*	75
Maas, Nicholas	Dutch	1632	1693	39, 54
Mabuse (Jan Gossaert)... ...	Flemish	1470	1532*	28, 44
Mantegna, Andrea	Paduan	1431	1506	61, 66, 67
Mantegna, Francesco	Paduan	1470	1517*	92
Maratta, Carlo	Roman	1625	1713	16
Margaritone	Tuscan	1216	1293	105, 106
Marziale, Marco	Venetian	15th century		81
Masaccio (Tommaso Guidi) ...	Tuscan	1402	1428	85
Matsys, Quintin	Flemish	1466	1530	26, 47
Mazzolini, Lodovico	Ferrarese	1481	1530	15, 86, 92
Melone, Altobello	Lombard	15th century		66
Memling, Hans	Flemish	15th century		27, 45, 46
Messina, Antonello da ...	Venetian	1414	1496*	59

Name.	School.	Born.	Died.	Pages.
Metsu, Gabriel	Dutch	1615	— *	26, 96, 103
Michelangelo (Buonarroti)	Tuscan	1475	1564	82, 84, 91
Mieris, Frans van	Dutch	1635	1681	104
Mieris, Willem van	Dutch	1662	1747*	102
Mola, Pietro Francesco ...	Bolognese	1612	1668	17, 23
Montagna, Bartolommeo ...	Venetian	15th century		63
Morando, Paolo	Venetian	1484	1522	68, 86
Moretto, Il (Al. Bonvicino)	Venetian	1500	1560	73, 77
Moro, Antonij	Flemish	1512	1581	112
Morone, Francesco	Veronese	1474	1529	65
Moroni, Giambattista... ...	Venetian	1510	1578	70, 74, 75, 77, 79
Moucheron, Frederick de	Dutch	1633	— *	100
Murillo (Bart. Esteban) ...	Spanish	1618	1682	110, 111
Neefs, Pieter...	Flemish	1570	1651	41
Netscher, Gaspar...	Dutch	1639	1684	95, 100
Orcagna (Andrea di Cione)	Tuscan	1315	1376	107
Oriolo, Giovanni	Ferrarese	15th century		58
Ostade, Adrian van	Dutch	1610	1685	103
Ostade, Isaac van	Dutch	1621	1657	32, 96, 100
Pacchiarotto, Jacopo	Tuscan	16th century		19
Padovanino (A. Varotari)...	Venetian	1590	1650	15, 30
Palmezzano, Marco	Roman	1456	— *	108
Pannini, Giovanni Paolo ...	Roman	1691	1764	19
Parmigiano (Francesco Maria Mazzola)...	Lombard	1503	1540	90
Patinir, Joachim de	Flemish	1490	1524	30, 45, 47
Perugino (P. Vannucci) ...	Umbrian	1446	1524	62, 66
Peruzzi, Baldassare	Tuscan	1481	1536	74
Pesellino (F. di Pesello) ...	Tuscan	1422	1457	60
Piero della Francesca ...	Umbrian	15th century		56, 62, 63
Piero di Cosimo	Tuscan	1462	1521	61
Pinturicchio (B. di Betto)...	Umbrian	1454	1513	57, 91, 92, 93
Pisano (Vittore Pisanello)	Venetian	15th century		58
Poelenburg, Cornelis ...	Dutch	1586	1666	27
Pollajuolo, Antonio	Tuscan	1430	1498*	37, 60, 61, 67
Pontormo (Jacopo Carucci)	Tuscan	1493	1558	74
Pordenone, G. A. Licinio ...	Venetian	1483	1539	71
Potter, Paul	Dutch	1625	1654	30, 103
Potter, Pieter	Dutch	17th century		30
Poussin, Gaspar (Dughet)...	French	1613	1675	8, 9, 12, 13
Poussin, Nicolas	French	1594	1665	7, 8, 9, 13
Previtali, Andrea	Venetian	1480	1528	81
Raphael (Raffaello Santi)	Roman	1483	1520	69, 83, 86 [53, 54, 103
Rembrandt (R. Harmens) ...	Dutch	1607	1669	39, 41, 43, 48, 49, 51, 52,
Reynolds, Sir Joshua	English	1723	1792	95, 98, 99, 101, 103
Ricci, Sebastiano	Venetian	1659	1734	99
Rigaud, Hyacinthe	French	1659	1743	13
Romanino (Girolamo Romani)	Venetian	1480	1550*	79
Romano (Giulio Pippi)... ...	Roman	1492	1546	14, 71, 73
Rosa, Salvator	Neapolitan	1615	1673	16, 20, 34
Rosselli, Cosimo	Tuscan	1439	1506	108
Rottenhammer, Johann ...	German	1564	1623	39 [97
Rubens, Peter Paul	Flemish	1577	1640	35, 39, 42, 48, 49, 50, 51,
Ruysdael, Jacob	Dutch	1625	1681*	28, 29, 34, 35, 44, 50, 54,
Salviati (Francesco Rossi)	Tuscan	1510	1563	23, 36, 37 [94, 95, 98
San Daniele, Pellegrino da	Venetian	16th century		92
San Severino, Lorenzo di ...	Umbrian	15th century		106
Santacroce, Girolamo da ...	Venetian	16th century		91
Santi, Giovanni	Umbrian	15th century		64
Sarto, Andrea del (Andrea d' Agnolo Vannucchi) ...)	Tuscan	1487	1531	71, 84
Sassoferrato (G. B. Salvi)...	Roman	1605	1685	15, 23

Name.	School.	Born.	Died.	Pages.
Savery, Roelandt...	Dutch	1576	1639	40
Savoldo, G. G.	Brescian	15th century		72
Schalcken, Godfried	Dutch	1643	1706	28, 30, 36, 49
Schiavone, Gregorio	Paduan	15th century		58, 107
Schoen, Martin (Schongauer)	German	1420	1488	89
Schoorel, Jan	Dutch	1495	1562	45
Sebastiano del Piombo (Sebastiano Luciani)	Venetian	1485	1547	69, 78
Segna di Buonaventura ...	Tuscan	14th century		106
Signorelli, Luca	Tuscan	1441	1524	60
Solario, Andrea da	Lombard	15th century		69, 82
Spagna, Lo (G. di Pietro) ...	Umbrian	16th century		67, 92
Spagnoletto (Gius. Ribera)	Neapolitan	1588	1656	111
Spinello (Spinello Aretino)	Tuscan	1330	1408*	107
Steen, Jan	Dutch	1626	1679	98
Tacconi, Francesco	Cremonese	15th century		57
Teniers, David (the elder) ...	Flemish	1582	1649	33, 35
Teniers, David (the younger)	Flemish	1610	1694	27, 31, 38, 40, 52, 94, 96,
Terburg, Gerard	Dutch	1608	1681	39, 100 [98
Tintoretto (Jacopo Robusti)	Venetian	1512	1594	74
Titian (Tiziano Vecellio) ...	Venetian	1477	1576	73, 76, 77, 78, 86, 87
Titian (School of)	—	—	—	76
Treviso, Girolamo da	Venetian	1497	1544	66
Tura, Cosimo	Ferrarese	15th century		58, 63, 108
Turner, J. M. W.	English	1775*	1851	10, 11
Uccello (Paolo di Dono) ...	Tuscan	1396	1479	108
Unknown Painters	—	—	—	28, 35, 37, 88, 89, 112
Van de Cappelle, Jan ...	Dutch	17th century		27, 34, 35, 37, 104
Van Deelen, Dirk	Dutch	17th century		36
Van der Goes, Hugo	Flemish	1467	1482	46, 47
Van der Helst, Barth. ...	Dutch	1613	1670	41
Van der Heyde, Jan	Dutch	1637	1712	29, 32, 100
Van der Meire, Gerard ...	Flemish	15th century		44, 47
Van der Neer, A....	Dutch	17th century		33, 49, 52, 53
Van der Plaas, David (or Pieter)	Dutch	1647	1704	39
Van der Weyden, R. (elder)	Flemish	1400	1464*	104
Van der Weyden, R. (younger)	Flemish	1450	1529	44, 46
Vandevelde, Adrian	Dutch	1639	1672	25, 29, 31, 36, 97, 98
Vandevelde, Willem	Dutch	1633	1707	24, 31, 37, 49, 96, 98, 99,
Vandyck, Antony...	Flemish	1599	1641	31, 40, 43, 49, 55, 95 [104
Van Eyck, Jan	Flemish	1390	1440*	48, 88, 89
Van Eyck, Margaret	Flemish	15th century		47
Van Huysum, Jan	Dutch	1682	1749*	36, 40
Van Os, Jan	Dutch	1744	1808	28
Velazquez, Don Diego... ...	Spanish	1599	1660	109, 110
Veneziano, Bartolommeo ...	Venetian	16th century		71
Veneziano, Domenico	Venetian	15th century		61
Vernet, Claude Joseph ...	French	1714	1789	12
Veronese (Paolo Cagliari) ...	Veronese	1528	1588	22, 23, 35, 72, 75, 93, 111
Vinci, Leonardo da	Tuscan	1452	1519	68
Vivarini, Antonio	Venetian	15th century		92
Vivarini, Bartolommeo ...	Venetian	15th century		108
Walscapelle, Jacob	Dutch	17th century		36
Weeninx, Jan	Dutch	1644	1719	40
William of Cologne	German	14th century		47
Wils, Jan	Dutch	17th century		37
Wouwerman, Philip	Dutch	1620	1668	32, 34, 94, 96, 98, 102
Wynants, Jan...	Dutch	17th century		31, 32, 98, 100
Zelotti, Battista	Veronese	1532	1592	86
Zoppo, Marco	Bolognese	15th century		62
Zurbaran, Francisco	Spanish	1598	1662	112

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